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# *The* ART NEWS

VOL. XXVIII

NEW YORK, MAY 3, 1930

NO. 31—WEEKLY



MAY 5 1930

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 3, 1930

## Chinese Bronzes Loaned for Chicago Show

Leading New York Dealers Send  
Rare Chou, Ts'in and Han  
Pieces to Institute's Exhibi-  
tion

By CHARLES FARENS KELLEY

CHICAGO.—A special exhibition of Chinese bronzes of the Chou, Han and Ts'in periods has been placed on view in Gallery H 13 in the Oriental wing of the Art Institute to remain until May 15th. They are shown through the courtesy of Messrs. Burchard, Fukushima, Loo, Ton-ying and Yamanaka, and are of unusual interest and importance.

Critics agree that the Chou Dynasty (1122-246 B.C.) was the great period of Chinese bronzes, and the products of that long period, during which the Chinese empire was being forged out of quarreling duchies, show that the Chinese have never been surpassed as designers and founders of bronze if, indeed, they have ever been equalled. There is a ruggedness of character combined with mysticism in these ancient ceremonial vessels which is found nowhere else. They are heavy and majestic in mass without sluggishness, and their profiles are as pure in line as anything Greek ever was. The vigorous surface decoration is always well adapted to its function (in the best pieces, of course), and we do not find trivial patterns on sturdy objects, nor crude decorations on refined shapes. There is something of the Romanesque in the bronzes of the Chou period, although the craftsmanship is incomparably finer. Technically they are as fine as can be found, for even the earliest bronzes show a complete mastery of the founder's craft.

The Chou Dynasty came to an abrupt end in 246 B.C. and for forty years there was a period of tremendous upheaval and confusion, known as the Ts'in Dynasty, which then was followed by the Han Dynasty, one of the glorious periods of Chinese history. A period of constant warfare has never produced an art style, so far as we know, for the very conditions make this impossible. Yet we find a sharply defined type of bronze decoration which is now known as the Ts'in style. The range of form, size, and shape is considerable but obviously these objects cannot be located all within a fifty year period. It must be that towards the end of the Chou Dynasty a new and strong artistic influence came into China which definitely affected design. As the bronzes are all that have come down to us we see only one aspect of this influence, but it could not have been confined to bronzes alone. Strangely enough it seems to die out completely in the succeeding Han period, which developed a style of its own.

In our exhibition, the Chou and Ts'in periods are represented by a variety of ceremonial vessels, and the Han by some very remarkable jewelry of bronze inlaid with gold and silver and set with carved jade and several covered boxes and dishes of silver which were recently excavated, and are of more archeological than artistic interest.

Perhaps the outstanding piece of the exhibition is a huge bronze basin or caldron of the Ts'in type, about three feet in diameter and in remarkable preservation. The patina is a glossy green-black. A large part of the surface is covered with a molded design in three levels of small interlacing forms, which are one of the Ts'in characteristics. The bronze is so large that this pattern serves rather to give texture than enrich-

(Continued on page 4)



"OLD MAN"

Loaned by A. S. Drey to the exhibition of paintings by Rembrandt now current at the Detroit Institute of Arts

By REMBRANDT

## ROCKEFELLER AIDS ORIENTALISTS

CHICAGO.—According to an April 26th report published in *The New York Times*, Dr. James H. Breasted, head of the Oriental Institute of the University of Chicago, revealed that a gift of \$1,500,000 from the International Education Board, a Rockefeller Foundation, had made possible the immediate construction on the University campus of a laboratory for the study of the origin and development of civilization.

Dr. Breasted, a noted Egyptologist, has for forty years been engaged in building up here a center of knowledge of early Eastern cultures. Thirty-six years ago he began with \$500 that the University had appropriated for the purchase of ancient relics for the beginning of a museum collection. Today he commands resources exceeding \$10,000,000 devoted to the cause of finding and preserving relics of dead races.

Dr. Breasted has supervision of a staff of one hundred scientists and clerks and one thousand laborers on archaeological research from the Black Sea to the Sahara Desert.

"Our most difficult task has been to sell the idea to men with millions on a large order," said Dr. Breasted.

This task was accomplished to a great extent, Dr. Breasted said, by a tour of the Near East which he had made with John D. Rockefeller, Jr.

On the morning of April 28th the first shovel of earth was turned for the new building here.

## Edsel Ford Made President of Detroit Museum

DETROIT.—At a meeting of the Arts Commission held April 21st, Honorable Ralph Harman Booth, newly appointed minister to Denmark, tendered his resignation as President of the Detroit Institute of Arts, a position which he has held for some twelve years, and Mr. Edsel B. Ford was elected President in his stead.

During Mr. Booth's incumbency as President of the Arts Commission, the art movement in Detroit has received its greatest impetus. The new Art Institute, erected at a cost of more than four million dollars, was dedicated in 1927 and its collections have been greatly augmented by gift and purchase in recent years. Mr. Booth was also responsible for the appointment of Dr. W. R. Valentiner as Art Director.

A man of vision and initiative, Mr. Booth is more than any other commissioner responsible for the rapid progress that has been made. Not only has he given freely of his services during his long term as the Art Institute head but he has also made many notable gifts which are conservatively valued at more than one hundred thousand dollars, the most notable items being the French Gothic Chapel of the XVth century which forms part of the building itself and the "Portrait of an Old Lady" by Rembrandt.

Edsel B. Ford, the new president, like the retiring one, has Detroit's art

## HUNTINGTON TO BUILD MUSEUM

NEWPORT NEWS, Va.—According to the Associated Press, Archer M. Huntington of New York, principal owner of the Newport News Shipbuilding and Dry Dock Company, on April 29th, authorized his representatives here to proceed with the erection of a marine museum, a marine library, a park and a testing basin. The project will cost several million dollars and will require several years for completion.

Mr. and Mrs. Huntington stopped here for a short time on the 29th, having motored from South Carolina, where they left their yacht, on which they had been cruising in the South Seas for Mrs. Huntington's health. They left immediately for their home in New York.

Land for the library, museum and park already has been purchased. In the museum, plans for which now are being drawn, will be placed models of famous ships of all history. The marine library will be started with 50,000 volumes.

interests very much at heart. He has served as an Arts Commissioner five years and during that period he has made the Art Institute at least one notable gift each year. He and Mrs. Ford are also interested in acquiring great works of art for their own home and while this collection is not large in point of numbers, the quality of his purchases are such that he might easily be regarded as the greatest potential collector Detroit has had.

## Figdor Sale in Vienna June 11, 12

Historic Tapestries, Textiles,  
Rugs, Embroideries, Laces and  
Metal Work in First Day's  
Sale

The first copies of the eagerly awaited catalogue of the Figdor collection have at last arrived in America. The two richly illustrated volumes of this great dispersal, which will take place in Vienna on June 11th and 12th, under the combined management of Cassirer and Glucksellig, are magnificent confirmation of the advance reports of the almost unique quality of this collection within its special spheres. Previous articles have already familiarized readers of *THE ART NEWS* with the long controversies preceding the final negotiations for this dispersal, as well as with the general scope of the late Dr. Figdor's interests and his universally recognized connoisseurship in the field of the applied arts. The present articles in our May 3rd and May 10th issues will therefore be confined to a review of the collection as a whole, with detailed comments upon the range and historical importance of the eight hundred examples included in Parts I and II of the Vienna dispersal. Since the first volume of the catalogue is restricted to tapestries, textiles, rugs and objects in various metals, and the second to furniture from Gothic times to the XVIIIth century, each division constitutes an entity that may be most adequately reviewed by means of a separate survey.

One of the most important components of the collection are its thirty-six Gothic tapestries from Switzerland, Germany and France, which open the first session of the sale. Among the largest and most valuable of the individual specimens is a Tournai weave of the second half of the XVth century, depicting a French noble holding court in the yard before his castle. This early example combines the Gothic feeling for exquisite detail with remarkable psychological study of individual types and their facial expressions. A Franconian weave of about the period, with a female donor kneeling before a heraldic lion crowned with peacock feathers, is also among the greatest rarities of the collection and is part of a tapestry in the Steiglitz Museum of St. Petersburg. The range of smaller examples forms an almost unequaled survey of the earliest European tapestries including Swiss, Dutch, Alsatian and Brussels pieces as well as specimens characteristic of the art in various sections of Germany. Practically all of these weaves are of the XVth or early XVIth century and have been known to scholars for years as historical documents.

The religious subjects naturally form the largest numerical category in the Figdor collection. Among the finest examples are a Nuremberg weave of the early XVth century, an antependium from the church of St. Lawrence, depicting the Adoration of the Kings, who wear the costume of about 1400. Another Nuremberg piece of about 1500, showing the Virgin and Child seated by a wall, is reminiscent of the paintings of the same period. From this same city is another antependium woven in the second half of the XVth century in which the severe Gothic silhouettes of the many figures in a scene from the Death of the Virgin are relieved by exquisite floral motifs of the millefleurs type.

Among the finest of the Swiss  
(Continued on page 16)

## Chinese Bronzes Loaned for Chicago Show

(Continued from page 3)

ment, but it is astonishingly clear in its execution throughout. The huge handles with their grotesque heads and suspended rings are quite in scale with the object. Between the handles, in the middle of each side, projecting lugs show that other attachments have disappeared. They were probably a secondary set of handles of different form, as the surface indicates that they were lighter and differently placed. An inscription engraved inside seems to be of the period except for one character, which has been restored. It is very seldom that bulk is combined with virtuosity of execution, but here we have it to a high degree.

As a complement or antithesis to this huge caldron is another, not so large, but still very unusual in size, which is a sort of savage version of the same idea. The handles are quite similar in type, and the entire surface is covered with an interlacing pattern of zoomorphic forms, low in relief but vigorous in conception. Two twisted rope-like bands divide the decoration into three zones. The craftsman who did this vessel had not the sophisticated technical equipment of the designer of the big caldron, but perhaps his imagination was more lively. The motif is equally typical of the Ts'in period.

Two bronze masks, hideously grotesque, pierced and in relief, appear to owe their origin to some representation of the Medusa's head which had drifted through central Asia into the borders of China. Small holes in the edges indicate that they were sewed to a garment and it is said that they were found on the grave costume of a chieftain. They represent the contact of a Chinese and an alien civilization but one looks in vain for any "Greek influence," except possibly the subject matter. They are the only things of the kind known to the writer. In execution they seem too late for Chou and too early for Han so they may be called Ts'in also though it is even more difficult than ordinary to hazard a guess as to dates of provincial work, which this undoubtedly is.

There is a fine sturdy jar of the type called *tsun* which has vigorously incised decoration, strongly conventionalized animal heads in relief, and a very fine patination. In fact, chemical changes seem to have permeated the piece so that most of the bronze has experienced a chemical and physical change. The shades of color verge on olive green, but with great variety of tone. This also is larger than the usual *tsun* and is impressive from its size alone. Its bulk was well realized by its maker, who did not introduce a single trivial or irrelevant detail. Its massiveness is felt not only in the form but the decoration. This piece is of the Chou Dynasty.

Two ceremonial cooking vessels perhaps of the late Chou Dynasty,



BRONZE TSUN, CHOU DYNASTY

Lent by Yamanaka and Company to the exhibition of Chinese bronzes at the Art Institute of Chicago

simple and austere in form, show that the culinary art of China was well developed at an early period. One of these is two-storied, the upper part fitting closely over the lower, which is on legs to hold it above the fire. The bottom of the upper part is pierced to allow the passage of steam, and grooves in its sides indicate that once a removable partition permitted the cooking of two foods at once. It is now encrusted with a beautiful green-blue patina. Use was evidently uppermost in the mind of its designer, and there is the most severe simplicity in the form, but bands of crisply incised "cloud motifs" prevent a monotonous surface.

Another bronze of about the same date is shaped much like a tea-pot, though it far antedates the use of tea in China. It too stands on sturdy legs, which indicate that it was used to heat wine. The lid is attached to the handle by a cast chain.

A pair of small charcoal braziers are of interest not only for their highly decorative form, but for the practical working out of the problem. The brazier proper stands on four feet in the form of bears which are attached to a solid tray so that hot ashes will be caught. The upper part is pierced with a strongly molded design; on one side a dragon, on the other a tiger. On the front is a bird and on the back a tortoise. An interlacing motif, binding all these together, seems to be made up of a serpent or slender animal forms, but it is difficult to determine. On the upper edge of the brazier are four projections on which rests a shallow eared cup. From the back a long handle projects sharply curved as a protection against the heat, for heat does not follow a curve easily. The vigor of the decoration, the compactness of form and the thoroughly practical nature of the whole

conception make these true works of art.

Long curved belt-hooks, or buckles, of bronze inlaid with gold, silver, and malachite or turquoise, and dating from the Han Dynasty, are familiar to all students of Chinese art. Several of this type, of unusual excellence, are shown in this exhibition. A particularly fine example in iron, inlaid with a banded pattern of gold and silver in narrow strips, is of great merit.

Perhaps the most outstanding object in the case where the jewelry is shown is a Han buckle of bronze, here illustrated. A dragon with a buffalo's head is coiled around a pierced disk of white jade. The disk seems also to be of dragon form with cleanly incised cloud patterns on its surface.

The modeling of the bronze dragon is tensely dramatic, but simple. It is inlaid with lines and patterns of gold and silver and seems, in very small space, to epitomize the craftsmanship of its period. It is a truly noteworthy thing.

A huge Han drum, evidently from southern China, and showing an interesting mixture of Chinese and savage technique, has some vigorous frogs and small horses in stalls attached to its upper surface. These must have had a purpose and a meaning, but we may never know what they were.

It is to be regretted that so little actual knowledge exists concerning Chinese bronzes. They have been written about for two thousand years but the really scientific study of the subject has just begun. Collectors are collaborating and exchanging information and real students have begun to devote themselves to the task. The subject seems much clearer than it did a few years ago but a long distance must still be traveled. It is doubtful if much can be learned from chemical analysis for bronze under-

goes structural changes when exposed to earth and moisture and the Chinese founders still use crude metal for their alloys, in which elements are present which they do not realize. This practice has doubtless always existed.

Hundreds if not thousands of volumes have been written on bronzes by Chinese collectors and savants throughout the centuries, but from the Western scientific point of view little dependence can be placed upon them. Their almost superstitious reverence for antiquity and their reliance on the written word has led them to make statements which cannot be supported and to attribute dates which we are beginning to realize must of-

### Hahn-Duveen Trial Postponed Until Fall

The second trial of the Hahn-Duveen case, scheduled for this month, has been postponed until October. Sir Joseph Duveen sailed for England on the S. S. Mauretania on April 30th.

ten be a thousand years out of the way. An exhibition of this type can do much to stimulate interest in a noble subject.



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BRONZE CALDRON OF TS'IN TYPE

Lent by Dr. Otto Burchard to the exhibition of Chinese bronzes at the Art Institute of Chicago.

## HOUSTON ACQUIRES LOTTO CANVAS

HOUSTON—Houston's Museum of Fine Arts has recently acquired, through the generosity of Samuel Henry Kress of New York City, a valuable painting by Lorenzo Lotto of the Venetian School. The canvas will hang in the gallery devoted to Houston's permanent collection of old masters. It represents "The Holy Family with a Donatrice in a Landscape" and is declared by authorities to have been painted by Lotto about 1540-1545. An episode of the Flight into Egypt is depicted, a composition generally styled a "Riposo," or a rest on the journey. The height of the canvas is 28 inches and the width 47 3/4 inches.

The presentation of the picture was made on the evening of April 12th at the Founders' Day exercises, on which occasion the fifth anniversary of the Museum was celebrated. Dr. Edgar Lovett, president of Rice Institute, addressed the assembly on "The Significance of the Gift." The painting is the first old master to be acquired by the Houston Museum of Fine Arts and is regarded as an important accession to the Museum's collections.

## FOGG TO SHOW ENGLISH MASTERS

BOSTON.—The Fogg Art Museum at Harvard will hold a show of XVIIIth and early XIXth century English paintings as its major exhibition of the year, the directors of the museum announced on April 30th. The exhibition will begin on May 5th and last two weeks, until May 19th. The cooperation of museums of the country and private collectors and dealers who have generously loaned for this event will enable the Fogg Museum to exhibit examples of outstanding quality. The public is cordially invited to attend.

Work by the outstanding artists of the great tradition of this century and school, beginning with Hogarth, and including the pictures of Reynolds, Romney, Gainsborough, Turner, Constable, and Lawrence will be shown. During the second term of work this year the students of the Department of Fine Arts have studied the paintings of these men under the guidance of Professor Chauncey B. Tinker of Yale University, visiting lecturer to Harvard.

The Directors of the Fogg Museum, in their statement declared that, "In

honor of Professor Tinker's presence, and in appreciation of his great contribution, there could be no more satisfactory culmination to this interesting course than exhibiting a collection of important examples as a concrete illustration to these lectures."

The effort will be made to show important examples of the work of each of these artists in so far as they are obtainable. It will include not only paintings in oil, but watercolors, pencil and wash drawings, and engravings and mezzotints which pertain to the works shown. The latter are of special interest in that they illustrate the influence which was so strongly felt throughout the entire period.

## LEGER OPENS NEW GALLERIES

LONDON.—On May 1st the firm of J. Leger and Son moved from 13 Duke Street, St. James', S. W., to their new premises at 13 Old Bond Street, where more spacious galleries will permit a better display of their interesting collection of old masters. American visitors to London and indeed all art lovers are invited to visit the new galleries to view the various works there exhibited.—L. G. S.



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## Prix de Rome

The American Academy in Rome again holds its annual competition in these galleries. Fellowships will be awarded in Painting and Sculpture for which there are many entries, representing all parts of the country and most of the leading art schools. + + +

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## Loan Exhibition of Old Masters At Carnegie Institute

In *The Carnegie Magazine*

PITTSBURGH.—During April the permanent collection in Gallery II of the Carnegie Institute was removed to make way for a loan collection of paintings by old masters, which closed on May 1st.

The thirty-three paintings in this exhibition represent a period of about four hundred years in the history of the art, and illustrate in part the story of painting almost from its outset to the point at which the Carnegie Institute Permanent Collection begins. When one takes, for example, "The Mass of St. Gregory," by Andrea di Niccolo of the XVth century, and contrasts it with the broadly painted "Portrait of the Sculptor, Paul Lemoyne," by Ingres, done in 1819, so modern in feeling, it might be thought that a greater length of time has elapsed, and yet it is surprising how well all these canvases hang together. Indeed, there is a sense of harmony, serenity, and continuity throughout. There is no rampant individualism, and yet the visitor is conscious that he is face to face with some of the great painters of the past. Whatever may be the difference in time and nationality, the art that is represented here might very well be characterized as "humanistic, traditional, and socially available."

The collection may be classified in general as early Italian, Dutch, Flemish, and XVIIIth century English school of portraiture. Notable exam-

ples of the early Italian school are "Madonna and Child," by Filippino Lippi; "St. Dominic," by Giovanni Bellini; "Madonna and Child with the Angels," by Pier Francesco Fiorentino; "Portrait of a Young Woman," by Perugino; and "The Mass of St. Gregory," by Andrea di Niccolo. The "Madonna and Child," by Lippi, is one of his distinctive early works executed under the direct influence of Botticelli. The intimate portrait of St. Dominic, by Bellini, is pervaded by a sense of quiet contemplation and its serenity is enhanced by the stillness and beauty of the background. In Perugino's exquisite "Portrait of a Young Woman" one sees the delicate ivory of the flesh tones and that sentiment of piety so characteristic of the Umbrian school. Andrea di Niccolo, in his "The Mass of St. Gregory," shows the distinct influence of Byzantine art. Religious emotion is expressed by subtle effect of line, pure color, and scrupulous technique.

Of the Dutch school there is one portrait each by Rembrandt and Nicolas Maes, an interior by Pieter de Hooch, and a landscape by Hobbema. Of the Flemish school there are three paintings by Peter Paul Rubens. His "Portrait of Anton Trieste, Archbishop of Ghent" is one of the notable things in the exhibition. It was painted about 1625—the time of the artist's greatest period of activity—and recalls very distinctly the famous portrait of Innocent X, by Velásquez, which was not painted until some years later. Rubens' "Portrait of Michel Ophoven" is a rare study in which the great colorist limits himself almost exclusively to blacks and whites.

Rubens and his pupil Van Dyck carry the visitor along logically to the

XVIIIth century English school of portraiture. Here Thomas Gainsborough is seen at his very best in his full-length portrait of Lieutenant Colonel the Honorable Edmund Nugent. It is a superb piece of characterization. "The Honorable Charlotte Chetwynd," by John Hoppner, shows the full-length figure of a little girl standing in the landscape and facing the spectator. It is delightful in color and reflects all the charm that is associated with childhood. "Captain William Kirkpatrick," by George Romney, is a splendid portrait of a young British officer. It is striking in color and pleasing in pose and arrangement. Sir Thomas Lawrence is represented by an attractive portrait of the beautiful Mrs. Siddons. John Singleton Copley, who is one of the connecting links between the British and American schools, is represented by his Gainsboroughlike "Portrait of Captain Robert Orme," and for Pittsburghers this painting has more than an artistic interest, as the officer was General Braddock's aide-de-camp in the attempt to lay siege to Fort Duquesne.

The collection is brought in touch with contemporary art by the "Portrait of the Sculptor, Paul Lemoyne," by Ingres. It shows the head and shoulders of a young man, turned slightly to the left but facing the spectator, with brown eyes, dark brown hair, and side whiskers, and wearing a soft white pleated shirt with a large collar, open at the neck. It is fine in craftsmanship and done with dash and vigor. With its eager, almost feverish expression, it carries one away from the reposeful British school of portraiture and foretells of days to come.

The Carnegie Institute is deeply indebted to Duveen Brothers, the Ehrich Galleries, the Gallery of P. Jackson Higgs, M. Knoedler and Company, John Levy Galleries, Reinhardt Galleries, and to Mrs. B. F. Jones, Jr. It is their generosity in lending some of their finest paintings that has made possible the exhibition.

## TOLEDO ACQUIRES GOTHIC GLASS

TOLEDO.—The Gothic Hall of the Toledo Museum of Art has been enriched by a particularly fine, richly colored medallion from a XIIIth century French stained glass window. The subject of the medallion is St. Benoit, whose name still lives in a beautiful valley, near Dijon, thickly wooded with holly and sheltering the ruins of a priory with which he was associated.

Garbed in robe and mitre, the saint is depicted holding a crosier in his hand. The window, which is from the school of Chartres, is typical of XIIIth century craftsmanship. It is built up of many small pieces of

white and colored glass fitted together in grooved lead to form the design, a separate piece being used for each color and shade of color employed.

The Toledo Museum's new acquisition, which was purchased from the Frederick B. and Kate L. Shoemaker fund, has been installed directly above another medallion of XIIIth century Chartres glass, "Christ and His Disciples."

Other interesting and important pieces in the Hall include a complete XIVth century French stained glass window, "Madonna and Child," and a portion of one of XVth century origin, "The Crucifixion." As each is a thoroughly representative work, the group illustrates effectively the evolution through three centuries of the fine and intricate art of making stained glass windows.

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### FURNESS BEQUEST TO PENNSYLVANIA

PHILADELPHIA.—The will of Dr. Horace Howard Furness, filed for probate on April 22nd, bequeathed his famous Shakespearean collection, valued at \$500,000, to the University of Pennsylvania, according to the Associated Press. The collection, accumulated by the Furness family during two generations, may be used as the basis of special Shakespearean department, to be provided, or merely as an addition to the University library.

Along with the collection, which contains many folio first editions of plays and poems, Dr. Furness, a Harvard graduate and Shakespearean scholar, bequeathed \$100,000 to the University.

### CLEVELAND HONORS DIRECTOR WHITING

CLEVELAND — Many testimonials of appreciation have come to Frederic Allen Whiting following the announcement of his resignation as director of the Cleveland Museum of Art to become president of the American Federation of Art. Of these none perhaps has been more gratifying than that which was awarded by the Cleveland Chamber of Commerce. This civic organization bestowed on him its medal for distinguished service to the City of Cleveland, an honor that has been accorded only eighteen persons.

In presenting this medal at the annual meeting of the Chamber, Presi-

dent Allard Smith read the following citation:

"Frederic Allen Whiting has been director of the Cleveland Museum of Art for seventeen years, and has developed the Museum from a small beginning to one of the great institutions of its kind in the country. He has promoted education in art for this community, and stimulated here an appreciation of the social and cultural value of artistic expression. He is a foremost authority in his field and has brought distinction upon the city of Cleveland."

### GALLERY NOTE

M. Paul Guillaume, the well known expert and dealer in art, has just been made a Chevalier of the Legion of Honor by the French Government.

## THE PRINT-COLLECTOR'S BULLETIN AN ILLUSTRATED CATALOGUE FOR MUSEUMS AND COLLECTORS

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## BRITISH MUSEUM ACQUISITIONS

LONDON.—An unusually large number of acquisitions were made during April by the Trustees of the British Museum according to *The Times*. The gifts include the manuscript of Oliver Goldsmith's letter to his brother Maurice acknowledging and passing on a small family legacy. The document, presented now to the Museum by Miss C. Meade, a great-granddaughter of Bishop Percy, Goldsmith's biographer, is celebrated for its reference to the penurious author's appointment to the then (1770) newly founded Royal Academy.

The Department of Manuscripts has benefited further by the purchase of the practically complete score of Offenbach's *Fantasio* (performed at the Opéra Comique in 1872), mainly in the composer's autograph, and of a collection of 1,000 epitaphs from English graveyards assembled in the first half of the nineteenth century by John Browne, an antiquary of Greenwich.

More important historically is a newly discovered collection of the Clanricarde papers dealing with Irish affairs in the years 1643-1647. They record the correspondence of Ullick,

fifth Marquess of Clanricarde, a leading personality of the Confederation Wars in Ireland, who was at one time deputy for Charles I's commander, the Duke of Ormonde. The portions of the correspondence for the years 1641-1643 and 1650-1652 were published fully in 1757 after an earlier selection. It was supposed that the present series of letters had perished, and they are only now available to the historian.

Twelve oriental manuscripts have also been purchased by the Trustees, among them a unique Arabic text of the Koran with a Persian translation, written in the XIIth or XIIIth century, and a copy of the mathematical works of Ibn Sina (Avicenna) finely rubricated with Euclidean diagrams, and written in the year 1092 (A. H. 485).

Gifts to the Department of Printed Books include two unrecorded Elizabethan news-pamphlets presented by Dr. Rosenbach, and a volume of Papal Bulls (*Pontificum Romanorum Diplomata Papyracea*) presented by the Pope.

Additions to the collection of prints and drawings are very numerous, since purchase has been made of a large quantity of portrait mezzotints and of thirty-five drawings selected from an illustrated Bible in sixty vol-

umes compiled on scrap-book principles, for presentation to a former Bishop of Truro. Among the more distinguished works purchased independently are a very rare woodcut of Christ crowned with thorns by Hans Sebald Beham, a Cranach engraving of a knight and lady, a study in red chalk by Domenico Tiepolo for the ceiling of a church in Brescia, and a number of etchings by Andrew Geddes, Whistler, and F. L. Griggs, while another etcher, Mr. H. J. Stewart-Brown, has presented the Museum with forty impressions of his work. Four volumes of colored lithographs after Henri Monnier, and a two-volume edition of Berenger's poems (1828) illustrated by the same artist, are among the collected works bought for the print collection, and the original drawings of Henry Heath for his "Sporting Alphabet" of 1840 have been acquired, together with several specimens of the colored etchings made from them.

The Department of British and Medieval Antiquities benefits by several important additions, notably a gold torc and bracelets of Celtic workmanship about 380 B. C., which shows an early adaptation of the classical palmette decoration, known in only one similar instance elsewhere. A small

electrum (gold and silver) figure of a deer from the Dobrudja, with signs of Scythian influence, and two small pieces of Ostrogothic jewelry from Hungary go to increase the Continental collection of this department, while an interesting new British exhibit is an official Alnager, or Ell-measure, of the late XVIIth century, marked on one side with half an English ell (22½ inches), on the other with a full Flemish ell (27½ inches). The office of Alnager is known to have been first established in 1197 to prevent disputes in the cloth trade, and abolished in 1353, but revived between 1665 and 1699. This official standard of length, the only one known to have been used for this specific purpose, resembles a narrow blunt sword of steel, and has for its handle, a female figure typical of the workmanship of the period.

Among the acquisitions of other departments may be mentioned the Chelsea pot-pourri vase representing Mel-eager (a companion to the Museum's existing Atalanta), which is presented through the National Art-Collections Fund after purchase by a fund raised by Lord Fisher of Kilverstone, and a collection of Ming porcelain brought back from Peking by the Keeper of Ceramics, Mr. R. L. Hobson.

## CASTLE GIVEN TO STOCKHOLM MUSEUM

STOCKHOLM.—According to a cable to *The New York Times*, the Marquis Claes Lagergren and his American-born wife, Mary Moore, on April 28th, the occasion of the fifty-year jubilee of the Nordiska Museum in Stockholm, handed the museum trustees the deed to Tyreso Castle with its library, furniture and art collections and its large estates, as well pledging \$5,000 annually in perpetuity for the upkeep of the castle.

## GALLERY NOTES

The firm of E. and A. Silberman announce that Mr. A. Silberman is sailing for Europe on business on the Leviathan, May 3rd, and will receive American clients at its Vienna house during the summer. The New York house will be open during the summer as usual under the management of Mr. David Silberman.

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## Buddhist Head Is Acquired by Cleveland Museum

In The Bulletin of the Cleveland Museum of Art

CLEVELAND.—The addition to the oriental collections of the "Head of a Buddhist Disciple" is important for the Museum both because of its artistic merit and because of the scarcity of like pieces. Just as sculpture in the West has been dominated for centuries by Christianity, so has Buddhism, since its introduction from India, dictated the vast majority of the work done in China. Thus Buddhist disciples are as plentiful as Christian saints, but they have usually been so idealized as to have little relation to portraiture and to be readily recognizable for what they are.

The head illustrated, however, might appear to one unfamiliar with oriental art as the portrait of an occidental, for it has not become so symbolical as to have lost the appearance of actuality. As such portraiture was perhaps unknown in early China, however, and as the sculptor must for the only time have disobeyed the rules laid down for the art, another solution seems in order. In spite of lack of comparative evidence, therefore, the decision that it is a Buddhist disciple is made on the grounds that in the T'ang period these disciples were frequently represented as hooded monks, a conclusion which gains weight from an analysis of the head.



HEAD OF A BUDDHIST DISCIPLE, CHINESE, LATE T'ANG DYNASTY, 618-907 A. D.  
Purchased from the J. H. Wade Fund, 1929, for the Cleveland Museum of Art, from the galleries of Ralph Chait, New York.

Difficulties are encountered in the dating of such a piece. As there is apparently nothing with any marked degree of resemblance, it has been placed in the T'ang Dynasty, 618-907 A. D., on the basis of style and material. The contours of the carving, although more soft and sinuous than in the VIIth century figure recently purchased by the Museum, are still too vigorous to be confused with decadent later work. Moreover the stone itself is similar to that used in the Caves of Lung Men, and it is doubtful whether it could have gained its beautiful, smooth patina in a shorter time. Purely for the sake of substantiating this opinion, it may be mentioned that a certain similarity is found in work done at Sekkutsuan in

Korea and T'ien Lung Shan in Shansi. More important than naming and dating is the aesthetic value of the piece. Details have been eliminated until there are only the fewest possible protuberances enclosed in a symmetrical pattern of stylized incisions, but the surfaces have been rendered in such a way as to give the effect of flesh and blood. Beneath the cheeks, for example, despite extreme simplification, is felt the presence of the bone; and the puffs at the ends of the lips, the closed eyes and contracted brows all tend to emphasize this feeling of vitality. The upper lip is soft but firm, and the delicate lines of the mouth suggest the fine sensibility of one who has undergone great pain, eventually emerging with a true sense of the significant. H. C. H.



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STONE FIGURE, WEI DYNASTY  
Now on exhibition at the Yamanaka Gallery.

### Chinese Sculpture Shown by Yamanaka

Among the several pieces of Chinese sculpture now on exhibition at Yamanaka's, two stone figures are especially interesting. Both are approximately life size and, although neither is complete, damage has not greatly impaired their quality and each is finely representative of a vigorous period in Chinese art.

The earlier figure is probably that of the Buddha Maitreya, the God of Love. It comes from the rock temple of Ta Tung Fu, or Yun-Kang, and its form suggests that it dates from the first period of the grottoes, from 409-424. The body in its sack-like costume, flatly modeled and unornamented, is characteristic of the first Wei Tartar sculpture and the form of the head is that which the northern conquerors introduced. The strong nose, narrow, elongated eyes and high cheek bones are facial peculiarities of the Tartars and had not hitherto appeared in Chinese sculpture. The Buddhist faith, which the Tartar emperors adopted, was strongly opposed by the native Confucianists and as strongly defended so that religion and spiritual life was a vital factor in the period's art. The heads of Buddha were reverently carved and reflected, as the Yamanaka head illustrates, the serene mysticism of the god.

The second figure, a torso probably of Avalokitesvara, dates from the Tang dynasty and probably from the VIIIth century. The strong suggestion of Indian rhythms in the pose and movement of the body and the archaic forms seem to place it in the period when Buddhism and Indian art were revived in China and the Chinese sculptors began to attempt the correct anatomical modeling of the figure. Gods were more numerous and held less in awe than they had



TORSO IN STONE, T'ANG  
DYNASTY

Now on exhibition at the Yamanaka Gallery.

been in earlier centuries and artists were consequently able to experiment with naturalistic forms. Ancient conventions were slowly abandoned and statues assumed a grace and freedom of movement hitherto unknown. Although the early T'ang figures lack something of the delicacy and finish of later work they possess a power and impressiveness far beyond that of the more subtle carvings of the following centuries. The superb thrust of the shoulders and hips, the strength suggested by the barrel-like chest and heavy arms in the Yamanaka example, more than compensate for any deficiencies in exact anatomical modeling.

### Statue of Queen Nefretete to Be Exchanged

BERLIN.—The long continued controversy between Egyptian authorities and Berlin government and museum officials in regard to the statue of Queen Nefretete, the property of the Berlin Museum of Egyptian Art, will probably shortly be brought to an end. An agreement has been reached to the effect that the famous portrait of Queen Nefretete, among the finds made by the Germans in 1913 and greatly coveted by the Egyptians, will be exchanged for two very important works now in the Cairo Museum. In making this agreement, Berlin authorities were prompted by the consideration that while Berlin possesses a number of important works characteristic of the art of Tell Amarna, the two extremely valuable pieces offered in exchange belong to periods not so well represented here.

Of outstanding quality is the over-life-size statue of the high priest, Ranofer, which dates from the Ancient Empire (circa 2500 B. C.) and is at present a feature exhibit in the Cairo Museum. It is made of limestone, and is characterized by that grandeur and purity of form possessed by the most highly treasured achievements of Egyptian art. Berlin Museum authorities declare that the addition of this sculpture to the Berlin collection is especially desirable because a work of this rank is unobtainable except by exchange.

The second sculpture, of granite, is also a very interesting piece, dating from about 1400 B. C. It depicts Amenhotep, a high official under Amenophis III, in a sitting position and is a hundred and thirty centimeters high. Truth of observation and monumentality of conception are here combined with marvelous modeling of face and body.

If this agreement is carried through another benefit will accrue to us for German archeologists will be able to resume the excavations in Egypt which were interrupted by this controversy.—F. T.-D.



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## EXHIBITIONS IN THE NEW YORK GALLERIES

XVIIIth CENTURY  
PORTRAITS  
Ehrich Galleries

The Ehrich Galleries have put on exhibition a group of seven XVIIIth century English portraits which bear the names of the outstanding masters of the period. The famous six, Gainsborough, Hoppner, Reynolds, Raeburn, Romney and Lawrence and the less famous Zoffany are each represented.

The Gainsborough is a portrait of Isabella, Lady Molyneux, painted with the high headdress and rather prim manner characteristic of Gainsborough's middle period. Hoppner's portrait of Mrs. Sarah Barnes is a more serious picture than the pretty things usually associated with him.

One of the features of the exhibition is Lawrence's equestrian portrait of the Duke of Wellington. In this spirited picture the Duke rides "Copenhagen," the charger which carried him for sixteen hours at Waterloo. Raeburn contributes another warrior, a Colonel Gordon, member of the family whose members were so frequently painted by the Scotch artist.

One of the best known pictures is the portrait of Sir Philip Musgrave by Reynolds, recently brought to America by Mr. Ehrich. It has frequently been published and is listed by Graves and Cronin. Romney's portrait of the banker, John Foote, is also a well known picture and an excellent study of an XVIIIth century merchant. The Zoffany group, portraits of the Cope family, adds variety and interest.

EVERETT SHINN  
E. PASCUAL MONTURIOL  
JANE DAVENPORT  
Fifty-sixth Street Galleries

Everett Shinn's work as an illustrator is much more familiar than his paintings. The latter are seldom shown in either group or one man shows. The present exhibition, arranged by Mr. George C. Aronstamm at the Fifty-Sixth Street Galleries therefore adds the interest of rarity to its other attractions.

Shinn, as everybody knows, is a very lively American whose agile mind skips about in XVIIIth century French gardens and many of his pictures have the vivacity and delicacy which belongs to that more romantic age. His pastels especially present a bubbling froth of delightful color, slim bodies and inviting eyes. Some of the pictures of the American stage, of which his picture in the Metropolitan Museum is typical, have a more native flavor but no less racy a wit.

Two other exhibitions are open in the Galleries, one of sculptures by Jane Davenport, the second of paintings by E. Pascual Monturiol. Miss Davenport seems at her best in the few flat, decorative pieces shown for in these her gift for line is unhampered by the problems of form and volume. Two pieces in sheet copper and a mahogany relief of "The Riding Class" are entertaining.

Monturiol is a very serious and solemn painter who makes very realistic portraits and very sentimental pictures of fishermen on shore.

JOHN K. WOODRUFF  
Marie Sterner Galleries

Sculptures and watercolors by John Kellogg Woodruff are now on exhibition at the Marie Sterner Galleries. Almost all of the pictures are of French or Italian landscapes.

Woodruff's watercolors have a greater solidity of form and less transparency of color than are usual in that medium and his very personal technique is well adapted to the powerful motives he selects for subjects. Mountain ranges which soar majestically, villages which climb precipitous slopes, valleys guarded by sullen hills, these are the scenes with which he is most in sympathy. He paints them well, keeping his colors within the range of those of earth and rocks, daring to be harsh when there is need for strong, simple statement.

The vigor which Woodruff displays in his watercolors is also present in his sculpture although the artist seems less sure of himself in the carvings. Most of these are in wood and all are comparatively small and, whatever their technical deficiencies, they are greatly to be preferred to the more facile efforts of the sentimental modelers. A figure of a girl, cut in white pine, is the best of the group.

PAINTINGS SELECTED BY  
WILLIAM ZORACH  
Opportunity Gallery

The incipient tendency to inbreeding, which has been somewhat in evidence at the Opportunity Gallery all

of this year, has again been counteracted by Mr. William Zorach, who has introduced a few new talents into the seventh exhibition, on view until May 15th. There is good drawing in two contributions by Dorothy Block, whose work is unfamiliar to us and interesting color in Luciano Castell's "Natura Morta," which Simon Fidaroff's "Shaw Mill" also shows promise.

Among the old standbys we noted especially Thomas Attordi's cheerful graveyard, Alexander Byer's "Landscape," the decorative compositions of Lena Gurr, a group by Tamotzu, Vincent Drennan's "Man and Boats" and Elizabeth Drigg's "Plums." Modern French influences appear blatantly in the still lifes a la Braque and Chirico, by Stuart Edie, and in the Matisse-like color of Elsie Miller. Helen Lydia Ridgway has chosen to paint a large yellow flower in the best O'Keeffe manner.

GUYRAH NEWKIRK  
REBECCA LINDON TAYLOR  
LOR  
Ferargil Galleries

Brutality being a more or less desirable asset in modern art, the anonymous writer of the foreword to Miss Newkirk's exhibition at Ferargil's has chosen to endow her Indian canvases with a dash of this valuable temperament. As a matter of fact, these paintings have nothing to intimidate the most shrinking gallery goer. The artist's "brutality" is merely a realistic, rather than a romantic feeling for Taos, which has kindly provided her with some of the most congenial motives in the show.

Other landscapes and scenes with figures testify to Miss Newkirk's wanderings in Pennsylvania, Connecticut,

Woodstock and Provincetown. The artistic fashions of both the latter colonies are somewhat reflected in various of the paintings on view, which as yet reveal more of energy and emotion than of full mastery of pigment and design. Several of the landscapes have an interesting swirling movement, but they are too often muddy and crowded with detail. One or two of the flower still lifes are quite handsome in a more or less conventional manner.

In the front gallery at Ferargil's are a large group of pencil portraits by Rebecca Lindon Taylor which embody some of the more desirable attributes of this highly popular art. Not all of the heads are equal in quality, but the best of them have a distinction of line and a grace of manner worthy of a distinguished clientele. Among the portraits of prominent people included in this showing are those of Mr. Frank Crowninshield, Mr. William Beebe, Miss Amella Earhart, Mrs. Frank M. Gould, Mrs. August Belmont and many others. Miss Taylor is the daughter of the well known painter of archeological subjects, Joseph Lindon Smith.

A. W. A. TO HOLD  
OPEN ART SHOW

An open art show is announced for the artist members of the American Woman's Association in the AWA Clubhouse, 353 West 57th Street. The exhibition will open May 10th and continue throughout May. The work eligible includes paintings, sculpture, etchings and drawings. Only one work by each artist will be shown. Miss M. Elizabeth Price, chairman of the art committee, is in charge.

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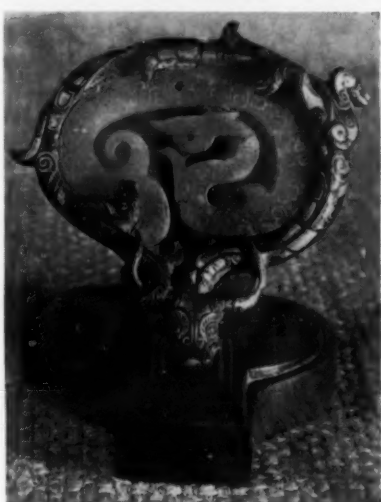
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Lent by C. T. Loo to the exhibition of Chinese bronzes at the Art Institute of Chicago.



INLAID BUCKLE, HAN DYNASTY

Lent by C. T. Loo to the exhibition of Chinese bronzes at the Art Institute of Chicago

### Cleveland Opens Exhibition of Local Artists

CLEVELAND. — Half the gallery area of the Cleveland Museum of Art filled with work of local artists; over two thousand in attendance at the opening reception; more than \$7,300.00 invested in Cleveland art on the first day—this is the initial record of the Twelfth Annual Exhibition of Work by Cleveland Artists and Craftsmen. Beginning in 1919 with a tentative trial of the idea, when three galleries were occupied and \$1,400 in sales made during the entire six weeks' period of the exhibition, last year the sales rose to approximately \$18,000.00. This year nearly one-third of that total was reached within three hours after the show opened.

All this means, on one hand, an astonishing growth in art appreciation in the city in the ability and creative skill of the artists; on the other, a steadily growing appreciation and demand for art on the part of the public. Each is complementary and beneficial to the other.

Of further significance is the fact that the art of Cleveland is not a narrow one confined, say, to painting and sculpture only, but embraces all the arts, with the comprehensive spirit that characterized the great epochs of the past. Oils and watercolors divide honors in the field of painting. The city has become famous for the group of strong watercolorists that has developed here and Henry Keller, Grace Kelly, Carl Broemel, Frank Wilcox, Paul Travis, Paul Shively, and other widely known painters are as well represented by watercolors as by oils, and find in this long neglected medium ample opportunity for expression.

Pottery, weaving, dyed work, jewelry and other craft work in metal and wood are given equal standing with the other arts, as is photography and the graphic arts. The Cowan pottery makes a splendid showing, and some of the city's leading sculptors have cooperated with them in producing ceramic sculpture. Among these artists are R. Guy Cowan, Thelma Frazier, Vera Neff, Elsa Vick Shaw and R. O. Hummel.

Tapestry, batik, embroidery and other forms of weaving and dyeing vie in brilliant colorings with the pottery. The photographers are particularly strong this year, with work that holds its own artistically and shows the

sincerity with which they are applying art principles to their work.

Wrought iron shown by the Rose Iron Works reflects the spirit of today in the modern treatment of ornamental iron, and shows close study by the designer, Paul Feher, of the me-

dium in which he works. Etchings, lithographs, and other forms of graphic art occupy a full gallery and give striking evidence of the progress made by artists in these fields.

A gratifying factor in these successive shows is the fact that each year the same statement can be made: "It is larger and better than those that have preceded." This continuous growth is encouraging, since it shows, not spasmodic exertion, but sincere, continuous, sustained endeavor and growing power of achievement.

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## THE COMING SEASON

There will be few to regret the close of the present art season in New York for, with a few notable exceptions, it would be useless to deny that hopes which were high in the beginning have failed of realization. The stock market crash, which threatened a disastrous panic, threw a dark cloud over all business and the trade in works of art suffered with the rest. In spite of that there were many important pictures sold but the volume of business during the past few months was far below normal. And this although there were more fine pictures in the New York market than at any other time in recent years.

The most encouraging sign during the past season was the fact that first rate works of art maintained or increased their values, proving that they are among the most secure investments. The auction markets were unusually weak but even there the few pictures of good quality which were sold brought, almost without exception, sums in advance of their former prices and private sales showed an increased valuation in all the better schools.

America's recovery has been rapid and the belief is growing everywhere that the stabilization of markets after their former inflation and crash has been a healthy though painful operation. Business conditions are less spectacular but more secure.

In the art trade a recurrence of buying has been general during the past months and business begins to appear normal again. During all the period of depression there was no sign of waning interest in art; exhibitions and sales rooms were crowded, publication in books, magazines and newspapers of art news and criticism was unprecedented in volume. With a return to an easier financial status there can be no question that, from the merchants' point of view, the season to come, for which preparations are already under way, will be an excellent one.

With that in mind the dealers have begun their annual exodus and every



"PORTRAIT OF THE ARCHAEOLOGIST, JACOB LINCKH" (Roma 1817)  
Courtesy of the Graphisches Kabinett, Munich.

By J. A. D. INGRES

## BERLIN LETTER

Museum Shows Acquisitions of Contemporary Art  
Works of Klee Exhibited  
Flechtheim Shows Chagall  
Etchings by Three Young Artists  
Ktesiphon Finds Shown  
Reactionaries Triumph in Berliner Kunstler

By FLORA TURKEL-DEBI

Ludwig Justi, director of the National Gallery of XIXth Century Art and of its modern annex in the former castle of the Crown Prince, is the editor of a new art periodical entitled *The Contemporary Museum*. This paper is being published as an organ for the public collections of contemporary art in Germany and its contributors and co-workers are the directors of our modern museums. The very lively activities of these institutions will thus be reported and described to a wide circle of readers.

In the first issue of this magazine, which has just appeared, Director Justi announces the organization of a Society of Friends of the National Gallery, having as members art patrons throughout Germany. The cause of contemporary art will be greatly aided by such an association which enables the museum to benefit by the initiative and purchasing power of a number of private art collectors. The activities

will return to New York some time before the 15th of May so as to be at the school for the opening of the Students' Annual Exhibition on that date.

of the society will partially solve difficult questions of acquisition. The museum's selections of contemporary art are often subject to criticism due to its inability to rely upon the clarifying effects of time and the generally accepted standards thus automatically created. Private initiative, however, is not dependent on such considerations and can therefore be more daring in the recognition of artistic merit. Hence it is intended to show works acquired by members of the society as loan gifts before their incorporation into the museum's collection, a mode of procedure which should make it possible to test the genuineness of their quality during a period of probation. The redecoration of the rooms in the castle of the former Crown Prince has now been finished and the newly acquired works, both paintings and sculpture, are shown in a light and modern setting. Four rooms are filled to capacity with the acquisitions made during 1928 and 1929 by the museum, the ministry and the above-mentioned society. The collection constitutes a survey of contemporary art which includes all important tendencies of a turbulent period of development. It is extremely diversified and is far from presenting the homogeneity of former epochs. On the whole, these rooms have nothing of "museum" atmosphere; they are very appropriately arranged to bring the public in contact with the living art of today.

On an upper floor are shown some fifty drawings, pen and inks and watercolors by Paul Klee. They are the property of a private collector and are loaned to the gallery. This assemblage of works by an artist who has aroused almost more controversy than any of

the German modernists throws much light on his eminently personal manner. The irrationality of Klee's tiny and delicate works is so opposed to the principles of underlying reality in pictorial art that the public distrusts the sincerity of these emanations of a dreaming soul. It is obvious that the artist knows how to draw a man, a bird, a flower or a fish "correctly," but his talent is directed towards giving shape to the images which grow in the dream realm of his inner world. There is after all no reason why a painter should not invent forms which he feels are appropriate for the expression of his sentiments. In literature we tolerate the most daring symbolism and these sheets, also, are pure lyricism in graphic form. Instead of communicating their meaning by words, they rouse our imagination by means of subtle signs, careful abbreviations, elusive suggestions. Their intimate beauty is revealed to those who are willing to abandon traditional standards.

At the Flechtheim Gallery is a showing of one hundred sheets by Marc Chagall, illustrating the fables of La Fontaine. We owe these entrancingly beautiful series of watercolors to the sagacity of M. Vollard, the Parisian editor, who recognized the peculiar talents of the Russian painter and commissioned him to do this work. The supernatural and marvelous happenings in these stories are just the right spur to Chagall's fecund imagination and he has produced an astounding variety of extremely suggestive interpretations. The further he went in this work, the richer and freer his handling of the themes became. He has clothed the moral precepts of La Fontaine in garments of marvelous color and has made his illustrations real fairy tale wonders, mingling brilliance with phantasy. Mastery of presentation and a genuine feeling for the fanciful are here combined in creations of enduring beauty.

At Amsler & Ruardt's is an exhibition of etchings by three young German artists who live and work in America. All have felt the modern romanticism of the great cities of the new world—the phantastically soaring rhythm of its skyscrapers, the deep abysses of its narrow streets, the daring swing of bridges, the busy life and the traffic that reign everywhere. Karl Dehman organizes his compositions in a clearly articulated manner that is reminiscent of Pennell; the fine precision of line in Anton Schütz's sheets is very attractive; Otto Kuhler is a self-taught artist of great natural ability. The work of all three is very commendable for its adherence to the true objective of the graphic medium, its eschewing of effects which cannot be accomplished by these means.

In conjunction are shown woodcuts by Max Thalmann of Weimar, the fruits of a journey to America. The artist has converted his impressions into designs which are impressive both in form and composition. The logic of their organization is akin to the clear and forceful construction of skyscrapers, the beauty of which has been caught and intensified in these sheets.

The finds which were made by the German expedition to Ktesiphon in 1928 and 1929 are now on exhibition in the Kaiser Friedrich Museum. The enterprise was conducted by Professor O. Reuther of the polytechnic institute in Dresden and by Professor Ernest Kuhnle of the Islamic collection in Berlin. It resulted in some very important additions to the knowledge of the art and culture of the Near East during a comparatively dark period of its history. Also of great interest was the discovery that the course of the Tigris River has changed since ancient times and that what had been considered the site of the twin towns of Seleukia and Ktesiphon bore the ruins of the latter only.

The objects which were found, remains of ornaments, glass, ceramics and coins, witness to the checkered history of the town. After being the residence of Roman and Parthian kings, the city was overrun by the Sassanians who built a marvelous palace, called by the Arabs, their successors, "The White Castle." Later the Mongols swept over the country leaving wholesale destruction behind them. A large vaulted hall which still stands erect testifies to the great beauty of the original structure.

Among the notable results of the excavations carried on in the town was the discovery of an early Christian church. The figure of the saint to

(Continued on page 16)

## THE ART WORLD SAILS FOR EUROPE

**April 29, Europa**  
Mr. Julius F. Goldschmidt of the Goldschmidt Galleries.

**April 30, Mauretania**  
Sir Joseph Duveen.

**May 2, Paris**  
Mr. C. M. De Hauke.  
Mr. Lucien Demotte.  
Mr. Clifford Trevor of the Jacques Seligmann Galleries.

**May 3, Leviathan**  
Mr. Abraham Silberman.

**May 10, Columbus**  
Dr. Karl Lilienfeld of the Van Diemen Galleries.  
Mr. Rolf Waegen of the Jacques Seligmann Galleries.

**May 13, Europa**  
Mr. Fritz Steinmeyer of Boehler and Steinmeyer, Inc.

**May 15, Ile de France**  
Mr. Edouard Jonas.  
Mr. Francis Kleinberger.  
Mr. Carroll Carstairs of the Knoedler Galleries.  
Mr. Paul M. Byk of Arnold Seligmann, Rey and Company.  
Mr. Felix Wildenstein.  
Mr. Rene Seligmann of the Jacques Seligmann Galleries.

**May 15, Olympic**  
Mr. Charles Henschel of the Knoedler Galleries.

**May 17, Adriatic**  
Mr. Albert K. Schneider and Mr. Gilbert R. Gabriel of the John Levy Galleries.

**May 21, Bremen**  
Dr. Paul Drey of A. S. Drey, Inc.

**May 22, De Grasse**  
Mr. George Durand-Ruel.

**May 24, Leviathan**  
Mr. S. W. Frankel.

**May 24**  
Miss Leila Wittler of the Knoedler Galleries.

**May 30, France**  
Mr. Roland Balay of the Knoedler Galleries.

**June 6, Ile de France**  
Mr. Edwin C. Holston of the Durand-Ruel Galleries.

**June 6, Majestic**  
Mr. Josef Stransky of the Wildenstein Galleries.

**June 19, Aquitania**  
Mr. Charles of Charles of London.

### BERLIN LETTER

(Continued from page 14)

which the church was dedicated has been brought to Berlin. It displays obvious stylistic affinities with antique sculptures. The excavations will be resumed at a later date.

A year or so ago it was announced that the Verein Berliner Kunstler, a conservative society, had decided to reorganize with a view to a broader and more progressive policy. A young and enterprising art dealer, Karl Nierendorf, who is a fervent protagonist of truly modern art, was appointed manager of the society and in a comparatively short time he succeeded in introducing modern ideas and aims. Young artists were enrolled as members and through the inclusion of their works the society's exhibitions gained in interest and importance. It is therefore greatly to be regretted that K. Nierendorf has now resigned because the conservative trend of the greater part of the society's members made all his efforts ineffectual. Obstacles were thrown in his way and his plans were obstructed by a commission created to supervise his activities.

It is plain that successful cooperation is impossible under such conditions and the present exhibition demonstrates the victory of the reactionaries. Mediocrity reigns and creates an atmosphere of depression. The pictures shown have nothing especially important to transmit to the beholder; they are only more or less colorful wall decorations. Almost none of them attains to individual significance. It is a great pity that the Verein Berliner Kunstler has so quickly forsaken its quest for a more vigorous and a more modern expression.

### Women Painters Open New Galleries

The National Association of Women Painters and Sculptors announces the opening on May 1st of their Argent Galleries, occupying a floor of the building at 42 West 57th Street and housing as well their executive offices and club rooms. The organization recently sold the building at 17 East 62nd Street which had been the center of all its activities for five years past. The new headquarters includes two large daylight galleries, where one-man and group exhibitions will be held throughout the year. These galleries are available not only to members of the Association but to other artists as well.

This association, which was founded forty years ago by a group of young women students at the Art Students League in New York, numbers more than one thousand American artists among its members. Its activities include the circulation of exhibitions to museums and clubs throughout America and South America—one last year was sent to Hawaii—an educational program of art studies for members in the club rooms which is available for women's clubs and schools in other cities, and a large annual exhibition open to members and invited exhibitors. Work submitted by candi-

dates for membership is also frequently exhibited by the Association.

The opening exhibition at the Argent Galleries is composed of a collected group of paintings and sculpture by members from all over the country, among them Marie Houghton Spaeth, Marion Cockcroft, Christina Morton, Alice Beard, Mabel Welsh, Josephine Barnard, Allison Kingsbury, Irene Weir, Agnes Pelton, Mary Tannahill, Marion Traver, Bachelier Nesbit, Maude Hirst, Emily Nichols Hatch, Rosamond Smith Bowle, Ellen Emmet Rand, Jahe Peterson, Jane Freeman, Minetta Good, Ethel Pressoir, Kathleen Macy Finn, Katherine Merrill, Berta N. Briggs, Elizabeth Babcock, Mabel Conkling, Lindsay Morris Sterling, Margaret Vandercoo, Jean Huntley, Laura Garden Fraser, J. B. Nisswonger and Jessie Stagg. It will remain on view for a month.

In a statement in the opening announcement of the new galleries, Mrs. Berta N. Briggs, the president, said: "The period in which an artist had to disguise herself as a man to enter an art school is happily past and the work of women artists is no longer regarded with chivalrous condescension. By quality she has won equality."

"The National Association of Women Painters and Sculptors feels that it has contributed to that emancipation by giving women from all parts of America an opportunity to exhibit their work in a metropolitan art center, and by maintaining a high standard for membership admission, has stimulated artists to their best efforts."

"While the large number of its members are of the more conservative school as is inevitable in a society which has been in existence for half a century, the Association welcomes the new movements in art and sees no reason why the traditional and radical are incompatible, granted that each is good of its kind. As for the future of women in art—that is entirely in her hands. If she has fine work to offer as an artist there is no obstacle in the fact that she is a woman to bar her way to the highest rewards that the field of art offers."

The other officers of the Association are: Vice-president, Elizabeth Cady Stanton; 2nd Vice-president, Marion Gray Traver; Treasurer, Mabel Conkling; Recording Secretary, Mrs. Jessie Stagg, and Corresponding Secretary, Ethel Paxson.

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## First Part of Figdor Sale in Vienna on June 11th and 12th

(Continued from page 3)

weaves with religious subjects is the fragment of a wall hanging with a row of saints and inscriptions in bandarolles against a background of bold pomegranate motifs similar to those in the textiles of the period. An antependium, an Aargau work of the late XVth century, reflects contemporary medical knowledge in the persons of Saints Cosmo and Damian as physicians ministering to a child. Their figures occupy the left of the composition, while the Virgin and Child with St. Joseph are seen in the group at the right. The bold pomegranate pattern, so beloved by the Swiss weavers, again forms a background.

The greater sophistication of the Brussels craftsmen is revealed in a large hanging depicting Ahasuerus receiving Esther. This piece, despite its strongly Gothic character, already achieves perfect ease in the grouping of figures and in the subordination of detail to the design as a whole.

The influence of the textile art already shown in the pomegranate backgrounds of the Swiss weaves of the Figdor collection is further illustrated

in a group of tapestries with strongly conventionalized all over patterns. Here are a fragment from the Upper Rhine with birds and animals in ogives; a French piece of about 1500 with delicate floral pattern; and two armorial weaves, one from Hessen, the other from Westphalia, using the bold swing of Gothic acanthus leaves as a dominant motif. A more elaborate example in this category is found in an Alsatian specimen of the first quarter of the XVth century, in which the magnificent design of paired animals amidst dense shrubbery is closely akin to fabric patterns of the period.

Another group of the Figdor tapestries is illustrative of contemporary life. Among these is a woven cushion cover, dated 1585, bearing the depiction of a faithless queen; an Alsatian example, inscribed 1559, showing a young woman standing between an old and young admirer; a Swiss hanging of about 1470 with the depiction of a woman weighing flowers and gold; and an Alsatian panel of the first quarter of the XVth century in which the almost conventionalized forms of animals and shrubs are offset by the figure of a woman in contemporary dress. The most elaborate example

of this type dates from about 1470 and is a Swiss work, showing against the favorite pomegranate background, a woman with distaff, riding on an ass and followed by an amusing troupe of ox, goat, wild boar, donkey and dog.

Gothic tapestries which derive their subjects from legend and literature are also included in the Figdor collection. There is an early Swiss weave with the fox preaching to the geese; an Alsatian specimen, dated 1538, rendering a scene from Pyramis and Thisbe, and an elaborate late XVth century product of the same provenance, inspired by the High German poem, *Der Busant*. In this category also belong several very interesting types, the majority of them Swiss, having amusing depictions of the wild men and women familiar to us in the smaller engravings of Durer.

The textiles of the Figdor collection are no less notable than the tapestries. The greater number of specimens are naturally Venetian and Florentine brocades and velvets illustrative of Italian supremacy in this art and its influence on all European looms of the period. The earliest example in the collection is a Florentine velvet brocade of about 1430, originally in the form of a chasuble, which shows the earliest and boldest form of the pomegranate pattern. Only ten years later in date is another velvet in which the same motif has already undergone a slight modification in size. In a Florentine specimen, about 1470, the ogival pattern, with its rich conventionalization of flower and fruit, has crystallized into typical form.

A large group of very fine Venetian pieces, of the middle XVth and early

XVth century, are a notable feature of this section of the sale. The most astounding of these is a brocaded velvet of the first half of the XVth century, the largest example that has been preserved of an Italian woven velvet with animal and floral pattern. Another interesting piece, of about 1500, is illustrative of the rich designs made by the Venetian weavers for the oriental market. A series of other velvets with gold brocading reveal in historically important examples the manifold forms evolved from the pomegranate motif by the weavers of this period—bold and simple in the earlier specimens, and developing later into delicate and intricate interlacings of vines and flowers.

In other parts of Italy there was a more frequent introduction of other motifs than the pomegranate. In an Italian chasuble, acanthus leaves and crowns form a repeated motif. In another velvet, Gothic leaves and flowers are used, while several Florentine specimens of about 1500 derive their patterns from religious motives. An interesting border has scenes from the Annunciation. Another strip has a pattern of repeated angel heads, while a small fragment of great rarity shows the risen Christ with soldiers sleeping near the tomb.

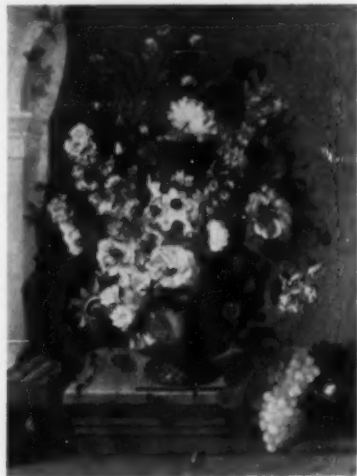
The interrelation between Venetian and oriental textile design is illustrated in the Figdor collection by a few important specimens, among them a Brussa velvet of the XVth to XVIIth century, and two exquisite Persian velvet brocades of about 1600, both with figural decoration. A Turkish specimen of the XVIth century shows the Gothic ogive patterned with the

delicately naturalistic tulips and carnations of the Far East. A small group of French, German and Dutch textiles is also included, but these are naturally outranked in importance by the brilliance and historical value of the Italian group.

The most interesting of the embroideries in the Figdor collection are German and Swiss. A XVth century altar cloth, embroidered in Western Germany, is the exquisite parent of the later art of the sampler. Early petit point is seen in a very rare border dated 1604 of Southern German or Swiss provenance, which depicts Old Testament scenes with delightful realism and naïveté. An embroidered linen hanging of about 1470, either Swiss or Alsatian, shows the influence of the Hausbuchmeister in its design of figures, trees, birds and acanthus scrolls. Embroidery in high relief finds important illustration in the extremely realistic fishing boat scene with the town of Passau in the background, dating from 1575. Bohemian craftsmanship of the second half of the XIVth century is represented by an altar hanging of very intricate embroidery in gold and silk thread. In this piece, the division into compartments with figures of saints and bandarolles is reminiscent of the illuminations of the period. A small group of rare Italian laces concludes this section of the catalogue.

The oriental rugs of the Figdor collection, only some twenty in number, include several examples which are among the historical documents of their period and type. One of the most famous of these is the Persian

(Continued on page 17)



Still Life by P. Hardime, 1678-1758  
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PARIS

# Figdor Sale In Vienna on June 11th, 12th

(Continued from page 16)

specimen of the Sefedi period, about 1600, which is reproduced in Bode's *Oriental Rugs* and in the catalogue of the great exhibition of Mohammedan art which took place in Munich in 1912. This important example of the compartment rug, with cartouches enclosing groups of fighting animals and lion masks is familiar to all scholars and specialists. Another classic rug in the collection is the Persian garden rug of the second half of the XVIth century, reproduced by Martin, Sarre, and Bode as an outstanding example of this rare type with fish motifs enlivening the canals which mark the demarcations of the floral fields. Another of the finest rugs in this group was woven in the Ispahan court manufactory about 1600 and was included in the Vienna rug exhibition of 1892. Its exquisite pattern of interlaced vines and naturalistic flowers, broken by the swirling cloud bands derived from the Chinese, represents the finest workmanship of the period. Another version of the all over floral pattern, notable for its almost jewel-like brilliance of form and color, is illustrated by a Persian XVIth century specimen which comes from a church in Poland. The so-called "Polish" rug is represented by a specimen of the first half of the XVIth century which is, however, incomplete. In this fine carpet the intricate pattern of swirling cloud bands and vines still preserves the bold swing of the classic period.

Other rugs, largely of the early XVIth century, illustrate the weaver's art in India, Asia-Minor, Turkey, and Anatolia—the geometrizations made in the Caucasus of the naturalistic flowers of Persia, the less precise vine motifs of Turkey, the divisions of the field into corner motifs and central medallion in Asia-Minor, and the use of Cufic borders in combination with floral fields, in this same country.

Almost three hundred examples in pewter, copper gilt, silver gilt and other metals form the final large group in the first session of the Figdor dispersal. Chosen with the same discriminating scholarship which governed the tapestry, textile and rug groups, these vessels, goblets, tankards and objects in the usage of the church cover a period ranging from the XIIIth to the early XIXth century. The collection of early pewter is particularly extensive and is devoted primarily to interesting pieces of German workmanship. A finely wrought canister with scenes from the Passion, Passau work of about 1600, a vessel from upper Austria in the form of a rearing bull, dated 1633, and a XVth century field flask from Cologne are among the individual items that may be mentioned. Many finely engraved specimens are illustrative of the most vigorous workmanship of the period. These include a Frankfurt jug, dated 1589, with figures in contemporary dress, a beautiful Breslau tankard of about 1500 with Biblical and worldly personages in strongly Gothic style and a similar specimen, Eastern German of the late XVth century, with etched representations of saints.

The richer resposués work of the later period is well exemplified in a rare guild goblet of about 1600 with inscriptions and friezes of figural decor and by three Saxonian mid-XVth century tankards in the full Renaissance taste, with finely wrought scenes and single personages in high relief modeling.

Objects in gilt copper and bronze include some rare early mazer bowls of the late XIVth and early XVth century, typical of the simplicity of Southern German workmanship of the era. XVth century specimens number several standing cups and covers formed of cocoanut shells in richly wrought mountings. Among the other

## Mrs. H. O. Havemeyer Estate Brings Grand Total of \$374,366.25

A grand total of \$374,366.25 was brought by the five parts of the dispersal of the estate of the late Mrs. H. O. Havemeyer, all of which, with the exception of the house sale on the premises, were held at the galleries of the American Art Association-Anderson Galleries, Inc. Part I, made up entirely of paintings, brought \$241,315 on April 10th, or almost two thirds of the grand total. Part II, consisting of Roman, Syrian and Egyptian glass, Hispano-Moresque luster ware, Mohammedan pottery, Italian majolica and rugs, was dispersed in three sessions on April 10th, 11th and 12th, and totaled \$55,384.25. Part III, the Japanese and Chinese art, brought \$58,391.50 in a six session sale from April 14th to 19th. \$12,245.50 was realized from the house sale, on April 22nd, while the Havemeyer items in the sale of etchings and prints, Rowlandson drawings, etc., on April 16th and 17th, totaled \$7,030.

rarities in this section may be mentioned a nautilus goblet of the XVIth century; a XVth century drinking horn with miniscule inscriptions on the bronze lip, a Venetian incense burner, pierced in Persian patterns, and a Tirolean goblet of Gothic form and decoration.

The group of objects made for the church is especially rich in rarities. There are several copper gilt and silver reliquary crosses of the XVth and XVIth centuries, a group of chalices of the XVth-XVIIIth centuries, representative of both the simple and richly wrought Slavonian, Austrian, Viennese and Eastern German types, as well as ciboriums, monstrances and pyxes of the Gothic period in copper gilt. One of the earliest specimens is a Limoges XIIIth century monile with figures of the Angel Gabriel and the Virgin in almost Romanesque style, which is in strong contrast with the more realistic depiction of saints on a small German reliquary altar of about 1400, ascribed to Master William von Ebbing. Among the small ecclesiastical figures in metal, the figures of St. John and the Virgin, which were part of a Bavarian Crucifixion group of about 1500, are notable for expressive movement.

In the collection of domestic silver, which closes this section of the dispersal, the German and Austrian pieces predominate, with a number of especially fine examples bearing the Nuremberg and Augsburg hallmarks. Among the varying specimens from the latter city are a tankard etched with hunting scenes of the second half of the XVIth century, probably by Jakob Thurnhofer, a standing cup with cocoanut shell body surmounted by the silver figure of a knight; a goblet etched with the siege of Vienna by the Turks; a covered dish in the form of an apple and a gracefully fluted bowl, the two latter of the XVIth century.

The beauty of Nuremberg workmanship is most strikingly embodied in such things as a silver goblet of about 1545 with cover of later date; in a tankard with representations of drummer, fifer and arquebusier and in a delicately formed bowl of about 1590.

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## Sung-Lin Chinese Collection Shown By H. J. Devine

A collection of Chinese art and archeological specimens formed in China by Dr. Herbert Mueller, whose Chinese name is Mi Sung-lin, has been brought to America by Dr. Mueller and put on exhibition by Herbert J. Devine. The collection is a very large one, numbering several hundred objects, and includes examples of Chinese art in the various media from prehistoric times almost to the time of the revolution. The collection has been several years in building and each piece in it has been carefully studied and catalogued by Dr. Mueller.

The pieces are plainly the selections of a student and scholar, for they are chiefly interesting as illustrations of the designs, conventions and techniques found in the several periods of Chinese art. There are a few outstanding examples which are fine enough to be independent of period or date and will make a strong appeal even to those who are unfamiliar with the minutiae of Chinese archeology, things distinguished for their quality as well as for historical interest such as the Han pottery chest, the golden bowl of the T'ang dynasty decorated with lions in relief, the Sung horse in white jade, a number of the Scythian bronzes and others.

As a study collection the Sun-lin offers an unusual opportunity to the scholar and connoisseur and Dr. Mueller's catalogue is both clear and illuminating. In addition to the descrip-



NEOLITHIC PAINTED POTTERY VASE, ABOUT 2000 B. C.  
Included in the Sung-lin Collection exhibited by Herbert J. Devine at the  
Roland Moore Galleries

tions of individual pieces he has written short introductions to each of the twelve sections into which the collection is divided and a general foreword on the progress of archeology in China. The following paragraphs are excerpts from the catalogue.

### THE SUNG-LIN COLLECTION By Dr. HERBERT MUELLER

The science of archaeology is almost in its infancy in China. Not a single bronze has as yet been brought out of the soil of China proper through systematic archaeological excavation. No

undefiled tomb of any of the classical periods has ever been opened and described by a scientifically trained person. Though recent publications on Chinese art have been many and various, all, with a few exceptions to be mentioned later, are based either on objects long in Chinese collections or on recent finds, which were either accidental or the result of furtive diggings prompted by native or foreign collectors. Almost all of our chronology of Chinese art objects, such as bronzes or ceramics, is thus based on assumptions, or although in a remarkably small number of cases, parallel finds outside of China proper have yielded more concrete evidence.

Few people realize that even our familiar classifications of porcelain and pottery, are to a certain extent based upon such parallels. Certain Ming specimens have only been dated satisfactorily by the existence of similar pieces in European silver settings of the era, or by the presence of such porcelains in collections formed outside of China at this time. Such widely separated countries as Corea, Japan, Turkestan and Mesopotamia provide clues to Tang and Sung ceramics, while discoveries in Manchuria and Korea have aided in the classifications of Han specimens.

This strange lack of any scientific excavation in China is due almost entirely to the age-old prejudices of the race, prejudices not unknown amongst our own people not so long ago.

Up to very recent times the archaeological interest of the Chinese has been confined almost entirely to epigraphy, with particular emphasis upon the form in which Chinese char-

acters were written. In short, their approach has been aesthetic, rather than historical. Even in the standard Chinese works on history we seldom find the contents of an inscription quoted for its documentary value. Wherever an attempt has been made to illustrate objects of the past, as e. g., in connection with the Chou-li, the rituals of the Chou dynasty, imaginary reconstructions have been preferred to real objects at hand or illustrated—provided they bore an inscription—in the catalogues of bronze and other collections which became the recreation of rich men as far back as the tenth century. It is not to be wondered at that most of these reconstructions are the results of the most astonishing misinterpretations. Every student of early jades will at once recall many errors of this type, some of which have only recently been corrected by such scholars as Wu Tach'en, Lo Ch'en-yu, and Dr. Berthold Laufer. In all the vast bulk of Chinese literature, hardly more than a line is to be found regarding the rock sculptures of Lung-men, Yun-k'ang and T'ien-lung-shan. Not a single Chinese work has ever been devoted to the Han reliefs, and to the entire literature of the potter's art China has contributed hardly more than a few pages from collectors' notebooks.

The archaeological work accomplished thus far in China is certainly small, and present activities there may appear of minor value, considering the possibilities of what archaeology might achieve in China in the future, in the light of our experiences in other parts of the world; but still,

(Continued on page 19)



One of a pair of antique side chairs, richly patinated, seats of crimson velvet.

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**Sung-Lin Chinese  
Collection Shown  
By H. J. Devine**

(Continued from page 18)

the present has its consolation in the fact that to us are afforded all the romance and adventure of pioneer days. This vision has been before the writer ever since he first picked up stone axes at a neolithic work place near Port Arthur on the Liao-tung Peninsula eighteen years ago, when he accompanied his old friend, Mr. Shimamura, now the Secretary of the Far Eastern Archaeological Society in Tokio. With it in mind, the Sung-lin Collection of Chinese Art and Archaeology was started in Peking six years ago and we trust that its present exhibition in New York—consisting mostly of objects of archaeological interest—may be judged in something of the same spirit.



DEEP PLATE OF GOLD OR GOLD SILVER ALLOY, WITH TIGER MOTIF, HAN STYLE, DATE UNCERTAIN.

Included in the Sung-lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries.



RARE BRONZE TRIPOD OF THE TING TYPE, WITH STYLIZED ANIMAL DECORATION, FOUND IN HONAN NEAR WEI HUI.

Included in the Sung-lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries

**I. SCYTHIAN OBJECTS**

It is only a short time ago that Scythian Art—likewise mysterious, in origin as in spirit—has attracted the attention of scholars and collectors. That documents of this strangely attractive Art are to be found also on Chinese soil, moreover, has become known practically only in 1923 when a Parisian dealer in Chinese Art, M. Wannick, was the first to show a larger collection after a visit to the sites. The regions where Scythian objects are found in any number are all outside of Chinese territory proper. Into some of them Chinese settlers have recently come and are still living side by side with Mongols, as in the Ordos country, in the big northward bend of the Huang-ho, and in Chahar and Sui-yuan, the two new Chinese provinces established in Southern Mongolia after 1911. Others are still found in the undisputed roaming places of vagrant Mongol tribes. Very few objects of undoubtedly Scythian character have been found in Shansi and some more even as far south as Honan. Nevertheless, writers on Chinese subjects seem more and more inclined to suppose a strong and early Scythian influence on the

(Continued on page 20)



HEAVY GOLD BOWL, PROBABLY OF THE SUI OR TANG PERIOD, WITH FIGURES OF LIONS IN RELIEF.

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GROUP OF SCYTHIAN BRONZES

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**Sung-Lin Chinese  
Collection Shown**

(Continued from page 19)

formation of Chinese Bronzeage style if not even on the formation of the

ruling class in China during the Chou dynasty. Future research only can prove it and how far they are right.

It is very easy to answer the question, what the characteristics of the Scythian style are: it is quite sufficient to have seen a few specimens of this style in order to recognize it in-

stantly, regardless whether the objects have been found in Hungary, in Southern Russia, in Asia Minor, in Siberia or in China, and regardless of their age, for Scythian objects range over at least fifteen centuries. Nourished from very different sources, from Mesopotamian, Greek and Iranian  
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# Sung-Lin Chinese Collection Show By H. J. Devine

(Continued from page 20)

Art, Scythian Art has a character of vital strength and a uniformity of expression all its own. In nearly every piece, even the smallest, we seem to feel the same refined ruthlessness which led the Scythians to pile up under the tumult of their great leaders, in accurately arranged rows and circles as many as 360 horses, with their riders pinned to their mounts and the ground by huge lances.



RARE TANG FIGURE IN WHITISH CLAY, REPRESENTING THE SHAKYAMUNI BUDDHA ENTHRONED.

Included in the Sung-Lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries.

## II. GOLD AND SILVER OBJECTS

Gold has been in much wider use in ancient China than formerly suspected. Even gold coins are now known to us from at least three different provinces during the late Chou period. Gold and silver were at the same time extensively used in inlay on bronze objects, especially on those of a smaller size, or in thin foil on objects made of wood and lacquer, leather and fabrics. In one or two instances, gold foil has been found covering the whole surface of a bronze vessel and repeating the design of the



GLAZED POTTERY CHEST, HAN DYNASTY

Included in the Sung-Lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries

bronze. Most of these gold finds are, for stylistic and other reasons, ascribed from the third to fifth centuries B. C., although gold and silver foil on bronze mirrors has been found on Han and Tang mirrors, and probably the thin foil objects described under Nos. 200 to 208 of this catalogue belong to the same period. The site where and the circumstances under which the first seven of these objects were found are fairly accurately known from local reports. According to them, at a place near the border of Chihli and Shansi a tomb was inadvertently open which contained the remains of a rotted coffin and a great number of ornamental gold foils, still partly sticking to the lacquer covered wood of the coffin. Most of these foils were badly damaged and sold for their gold value to goldsmiths and were certainly melted down. Those shown here were the only ones well enough preserved to go into the antique trade. Quite a few instances are known to us where gold or silver objects—some of them according to description of highest archaeological value—have been found and have been immediately melted down for their metal value either because of ignorance or because of fear of complications in case of such a valuable find becoming known to the authorities. This explains the rarity of gold and silver objects on the market.

## III. BRONZES

The origin of bronze in China is as unknown as the chronology of early bronze is vague. Those bronzes which we have good reasons to attribute to the Shang Dynasty, show already a technical skill and an artistic perfection which presuppose a long devel-

opment, but of this development we have no traces. A bronze cauldron and a weapon are by far the oldest bronze objects in this collection. They have been acquired from a local dealer at Changtso in Honan who is in constant touch with the peasant population around the neighboring site of An-yang or, as it has become to be known amongst collectors, Siao-t'un. There is no reason to doubt his word that they are from that site where the Shang dynasty had its capital



BRONZE COVER, TANG

Included in the Sung-Lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries

from the 14th to the 12 centuries B. C. Their patination is absolutely the same as on some fragments which have been seen in the hands of a reliable person who had found them on the spot himself. The cauldron shown here is, to our best knowledge, the only one which has been hitherto found there more or less intact. A very different style is represented by a tripod showing close relations to the style of the Hual river valley which has become so well known through the efforts of the Swedish engineer, Mr. O. Karlbeck, but it is at the same time also related to the Wannick tripod from Li-yu in Shansi. As it shows an earlier stage of development in its pronounced animal ornamentation and an adaptation of Scythian elements to a more elegant style, this tripod may become of special value in fixing part of the chronology of Chinese bronzes. Hardly less interesting is the bowl with a raised pattern and the series of five beautifully ornamented bells, very rare in its completeness. Although no monumental sacrificial bronzes are shown this time, the collection as it is gives a quite faithful representation of the great variety of Chinese bronzes from a technical as well as from the stylistic point of view and contains quite a few pieces of historical interest.

(Continued on page 22)

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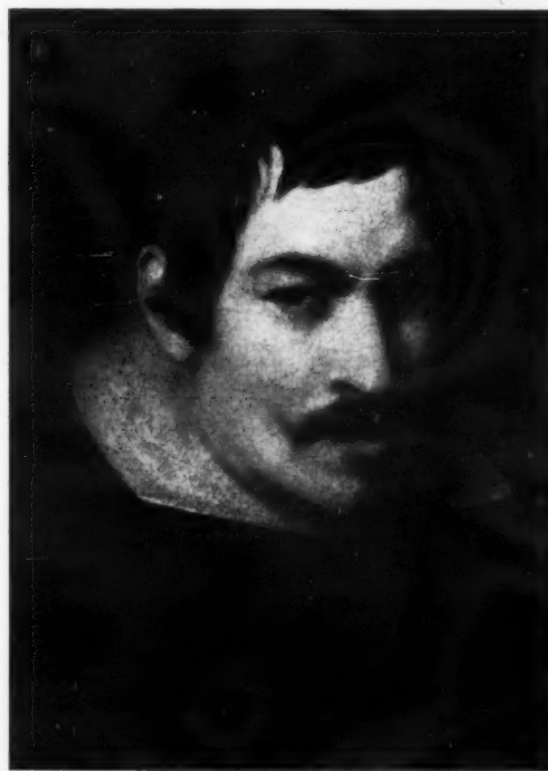
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## Sung-Lin Chinese Collection Shown By H. J. Devine

(Continued from page 21)

### IV. MIRRORS AND COINS

Mirrors consisting of round metal discs, have not yet been found which can be attributed to a period before the third, or maybe the fourth century B.C., and the question remains open as to whether or not they are of Chinese invention. The oldest and very rare types are those from the Hual River Valley. They are represented in our collection and are characterized by their thinness and the elegance of their design. Related to them is a very unusual thin and flat mirror with its painted decoration, somewhat reminiscent of a certain type of pottery vessel painted over a white slip.

### V. LEAD AND PEWTER OBJECTS

Lead has been known to the Chinese since ancient times and seems to have been used during the Chou Dynasty for making cheaper reproductions of sacrificial bronze vessels to be buried with the dead. Two years ago five or six very elaborate sacrificial vessels executed in the best Chou style (amongst them two of the type Yu), were found in Honan. The lead was highly corroded and was gradually falling to pieces due to handling by prospective buyers. Lead reproductions of Chou coins of the pu type in the Sung-lin collection are probably substitutes of bronze coins for mortuary purposes. Smaller lead vessels, in shape and decoration reproductions of bronze types, which have been found together with Chou bronzes at Meng-tsin in Honan, are in the Archaeological Museum of The National Peking



WHITE MARBLE DISC WITH SWIRLING ANIMALS, SIX DYNASTIES

Included in the Sung-lin Collection exhibited by Herbert J. Devine at the Roland Moore Galleries

University. The oldest pieces in this collection are two flat figures of a type which was first shown at the Berlin Exhibition in 1929.

### VI. SCULPTURE

Only in recent years Chinese sculpture has come into its own and is now justly considered one of the foremost branches of Chinese Art. Whether the material is stone, clay, mud, wood or iron, and whether the object of the artist is to depict an animal, real or fantastic, a saint or a goddess, he is persistently transplanting his own

soul into his model and the result is Chinese.

Chinese sculpture can now be safely dated back to the Chou Dynasty and, if rumours of the discovery of a statue at the Anyang site are to be believed, even to the end of the Shang Dynasty. One of the oldest types of Chinese statuary is represented here by two statuettes, one—the older piece—carved in bone, the other in jade, both showing a bearded figure in a long-sleeved costume holding hands folded over the chest. Two stone figures of the same type, said to be Chou, (Continued on page 23)

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## Sung-Lin Chinese Collection Shown By H. J. Devine

(Continued on page 22)

were formerly standing at Ch'u-fou, Shantung Province, until the beginning of the nineteenth century, but have since disappeared. The sculptures shown here, are much later in date and are (almost without exception) of a period after the reception of new plastic ideas from India and the West. The possible exceptions are two clay models for bronze casting, and a brick fragment, all three probably from the Han Dynasty, although even in these cases we do not feel inclined to deny any foreign influence.

### VII. CERAMICS

The achievements of the later Imperial porcelain manufacture in China have been so brilliant that for a long time, in fact until about twenty years ago, the even more glorious products of Tang and Sung potteries have remained sadly neglected.

The present exhibition attempts to give examples of the less known types without in any way attempting completeness; it might, however, be of some value, as it contains a number of hitherto unknown types.

### VIII. BONE AND IVORY OBJECTS

The finds at Anyang or Siao-ts'un, which can be roughly dated about 1200 B. C., have made us familiar with certain types of ornamental bone objects, the meaning and use of which we cannot yet ascertain. One very fine specimen of this Anyang type of bone carving is shown here, coming in fact from that site. It is covered with deep cut ornaments of very strong character of just the type we are accustomed to consider as Shang when appearing on bronzes.

### X. EARLY GLASS

The question as to just when the Chinese started to make glass has been the subject of many discussions, which have hitherto all been based upon philological material. The objective material has remained unused and practically unknown. Dr. Alfred Salmony's article on "Chinese Glass—Han and Tang Periods" in the International Studio for March, 1930, must have come as a surprise to many collectors. Mr. Salmony does not go further back than Han times. But glass was probably known in China at even earlier dates.

### XI. FRESCOES AND PAINTINGS

Very little of the pictorial art before Tang times remains. There are some curious painted decorations on a few bronzes of late Chou or Han origin and there is a painting on an earthen-ware dish in a French collec-



"THE DUKE OF WELLINGTON ON COPENHAGEN"  
By SIR THOMAS LAWRENCE

Included in the exhibition of XVIIIth century English pictures at the Ehrich Galleries.

tion which seems to belong to the Han period. In the Sunglin collection in Peking are two very big hollow cylinders of typical grey Han clay about four feet high on which there are very faded representations of figures and

landscapes in white and red pigment. The figures are in Han character and full of movement. These cylinders have been found together with shards of many broken ones in a tomb to the West of Hual-hsien in N. Honan

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## Survey of the Year at the National Gallery

LONDON.—Some very important acquisitions and several changes in establishment are recorded in the Directors' Reports of the National Gallery, Trafalgar Square, and Millbank for 1929, according to *The Times*.

The outstanding purchases for Trafalgar Square were the "Wilton Diptych" and the "Cornero Family," by Titian. The former was purchased from the Earl of Pembroke for £90,000, with the aid of a special grant and contribution from Mr. Samuel Courtauld, Viscount Rothermere, Mr. F. C. Stoop, and the National Art Collections Fund; the latter from the Duke of Northumberland for £122,000 with the aid of a special grant and contribution from Mr. Samuel Courtauld, Sir Joseph Duveen, the National Art Collections Fund, and the Claude Phillips Bequest.

As will be remembered the "Cornero Family"—more properly "The Noble Vendramin Family"—was lent to the Italian Exhibition at Burlington House, where it greatly strengthened the representation of the Venetian school. Heading the donations was the panel, representing "St. Zeno and Jerome," of the Pesellino Altarpiece which was formerly in the private collection of the German Emperor. This was presented by the National Art Collections Fund in association with and by the generosity of Sir Joseph Duveen, the altarpiece being now complete with the exception of the predella panels, which were lent to the Gallery in June by Mr. Felix Warburg.

Two trustees of the National Gallery, Mr. J. P. Haseltine and Mr. R. H. Benson, died during the year. The former was replaced by Sir Philip Sassoon, the second vacancy remaining for the moment unfilled. Lord Crawford was re-elected chairman for the further term of one year and on January 1st Mr. A. M. Daniel took up his appointment as director, in succession to Sir C. J. Holmes, relinquishing his personal trusteeship, and remaining a trustee ex-officio, the vacancy so caused being filled by the appointment of Sir Joseph Duveen as a trustee for seven years.

It is now officially announced that the mosaics in the east vestibule, by Mr. Boris Anrep, were the gift of Mr. Samuel Courtauld and other friends of the Gallery. During the year Room XXXI, presented by Sir Joseph Duveen, was completed and in connection

with the proposed extension of the National Portrait Gallery—which, by agreement, will entail enlargement of the area between the two galleries—the Board sanctioned experiments in artificial lighting by H. M. Office of works on the ground floor of that room.

Mr. W. G. Constable was appointed Acting Assistant Director, and in March he visited Holland to study the method of relining practised at the Rijksmuseum, Amsterdam, being also nominated by the trustees as member of a committee formed under the H. M. Office of Works to investigate the question of blistering the flaking in works of art. The trustees authorized members of the staff to visit foreign galleries for the purposes of study and to consider new methods of exhibition.

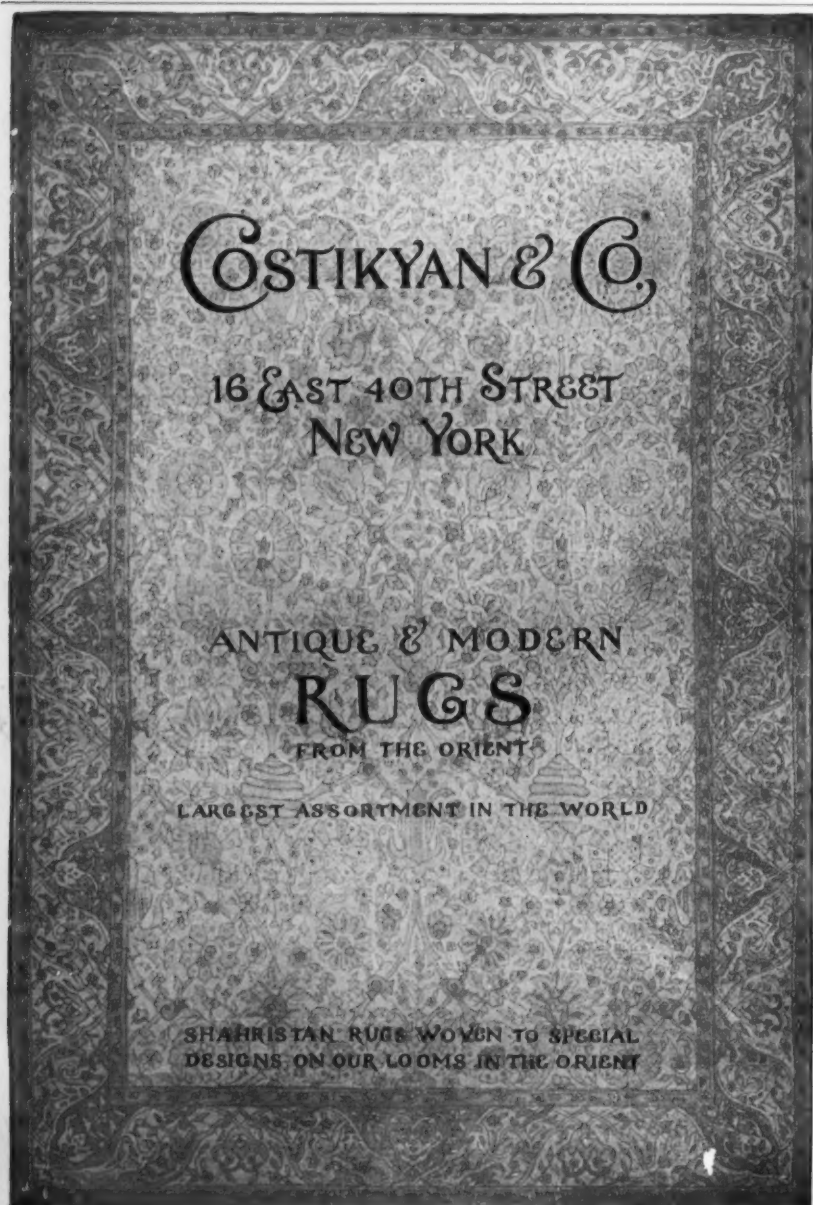
The total number of visitors to the National Gallery in 1929 was 631,723, the daily average attendances being, free days, 2,256; 686 students' days, 686, and Sunday afternoons, 1,820.

At the Tate Gallery the total number of visitors was 269,306; the daily average being, free days, 825, students' days, 321, Sunday afternoons, 1,256.

Owing to the flood—rendering the basement unsafe for use—Gallery XXVI about the portico was converted into a board room, library and offices for the Director and Assistant Keeper. The reconstruction of the basement floor was completed, and a long list is given of pictures repaired. Eleven new works were purchased, including a painting of "St. John's, Downshire Hill," by the late Mr. Sydney Carline, and a stone carving "East Wind"—the original model for the carving on the Underground Building—by Mr. Eric Gill. There were numerous bequests and donations, including works by Sir George Clausen, Mr. Frank Dobson, Mrs. A. L. Swynnerton and Lady Hilton Young.

### NAUDIN PRINT BRINGS 19,050 FR.

PARIS.—In the sale of a collection of old and modern prints at the Hotel Drouot on April 12th the following prices were obtained: "La Vocation et Martyre de Jeanne d'Arc," by Naudin, 19,050 francs; portrait of Paul Verlaine, by E. Carrière, 6,500 francs; "La Morgue," by Meryon, 9,000 francs; "Au Théâtre," by Forain, a very rare proof, 8,000 francs; "Les Lorettes," by Gavarni, a set of seventy-nine colored pieces, 6,750 francs; "Cissy Loftus," by Toulouse-Lautrec, 7,600 francs.



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## FEDERATION URGES ARCHITECT BUREAU

The Fine Arts Federation of New York, comprising sixteen societies, adopted a resolution at its annual meeting on April 24th, urging Governor Roosevelt to sign the bill creating a Department of Architecture, according to *The New York Times*. The Federation met at the studio of the Architectural League, 115 East Fortieth Street. Joseph H. Freedlander, the president, presided.

Albert L. Brockway, Syracuse architect, asserted that the Governor had expressed himself as favoring the bill and Mr. Brockway was hopeful that it would become law. He explained that a bill to re-establish the State Fine Arts Commission had been lost and the meeting authorized Mr. Freedlander to name a committee to press for passage of the measure in the next Legislature.

The following officers were elected for the coming year:

President—Joseph H. Freedlander.  
Vice President—Edward McCartan.  
Secretary—John V. Van Pelt.  
Directors—Mr. Freedlander, Arthur F. Brinkerhoff, I. N. Phelps Stokes, John V. Van Pelt, F. Ballard Williams.

## LOS ANGELES

The last of three exhibits to be shown at the Central Public Library, through courtesy of Victor Merlo, will be on display from April 22nd to May 12th. It features rare and beautiful objects found at Pompeii. The first exhibit consisted of art objects of ancient Greece and drew an unprecedented number of visitors to the Library. The second exhibit, of Graeco-Roman and Etruscan art, terminated on the 21st of April. Included in the Pompeian exhibition are several splendid examples of iridescent glass said to have been found at Boscoreale.

## INDIANAPOLIS

Interesting small bronzes, replicas of antique sculptures, Egyptian, Greek, Roman and Renaissance art, were on view during April at the Art Institute. With the exception of two life size pieces, "Satyr Bust" and "Eros," all of the work in the round as well as a few bas-relief medallions, were in the large exhibition case in the entrance gallery. The small bronze replicas belong to the Pearson collection and were sent from New York. A list of the pieces which made up the exhibition follows:

"Macedonian Maiden," "Persephone," "Poseidon," "Diver," "Sandal Binder," "Discobolus," "Cock and Serpent," "Seneca," "A Mirror Base" (serpentine base), "Triton," plate "The Olympian Gods," "Dancing Satyr," "Venus and Eros" (relief), "Hercules With Apple," "Lioness," "Etruscan Lion," "Zeus Head," "Isis," "Dancing Lar," "Bathing Venus," "Sechmet," "Egyptian Goddess," "Venus Torso," "Sebekhotep and Mimas," "Berlin Venus," "Hermes and Aphrodite with Eros," "Euripides Bust," "Dionysus Bust," "Bucket" (Romanesque), "Amenophis" head.

The exhibition of watercolors, arranged by the John Herron Art Institute in the art arcade of the Marrott Hotel, consisted of twenty paintings by Dorothy Eisenbach, Carolyn Bradley, Anna Hasselman, Paul Hadley and William Forsyth. All contributed compositions made on their summer painting tours in this country and Europe, together with the more familiar local landscape and still life studies.

Recent exhibitions in the galleries included a showing of twenty-five oils by Emil Gruppe at the H. Lieber Company galleries and paintings, drawings, miniatures and sculpture by Mrs. Emma Sangernebo at the Pettis Gallery.

## PITTSBURGH

Among the April exhibitions at the Carnegie Institute was a group of paintings by modern artists from the collection of Duncan Phillips. Twenty-two paintings were shown, representative of modern trends from Matisse to Maurice Sterne.

At the Kaufmann Galleries the collection of silver by William Waldo Dodge, Jr., shows the vigorous architectural handling of the artist. On April 15th an exhibition of old masters opened at the Gillespie Gallery. Included were some of the less often seen masters such as Coreneille de Lyon and Bartolomeo de Veneto, Perugino and Giovanni de Ponte. In the English group were a portrait by Richard Cosway, "Master John Turing" by Hoppner, and a portrait of Francis Greville by Gainsborough.

## LOUISVILLE

Until April 27th the J. B. Speed Museum showed an exhibition of post-modern French paintings under the auspices of the Louisville Art Association. Among the thirty-two inclusions were works by L'Hote, Picasso, Redon and Derain. The collection was personally selected by Lucien Lebaudt of the faculty of the California School of Fine Arts.

Among recent acquisitions to the Museum are two antique brass candlesticks given by Mrs. Marguerite Summers Kelso; a bound volume of 118 engravings after portraits by Van Dyck, the gift of Mme. Marie de Mare; a number of enameled plaques, probably of Belgian origin, given by Max Littwitz of New York; and a watercolor by Harold Putnam Browne, the gift of the artist.



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## ANDOVER

The collection of American art belonging to Phillips Academy has been enlarged by the acquisition of several pictures. Chief among these, perhaps, is a beautiful portrait of Sara Bringham Dunant, by Thomas Sully. Among the others are three remarkable watercolors by Winslow Homer, and other paintings, as follows: Winslow Homer's "Eastern Point"; Rembrandt Peale's "George Washington" and "Martha Washington"; an extraordinary "Self Portrait" by Samuel F. B. Morse; "The Little Madonna," by George B. Luks; Albert P. Ryder's "Constance" and "The Way of the Cross"; two exceptionally fine portraits by Gilbert Stuart, "Lt. Gov. William Phillips" and "Mrs. Loftus Tottenham"; four fine specimens of Abbott H. Thayer's work, "Beatrice," "Monadnock Angel," "Still Life—Pheasants" and "Young Woman in White"; J. H. Twachtman's "Niagara in Winter"; Benjamin West's "Portrait of Mrs. Benjamin West," and James McN. Whistler's "Portrait of Mme. Camille d'Avouille." These pictures will be placed in the exhibition halls of the new Addison Gallery of Art, now under construction.

## AKRON

April exhibitions at the Akron Art Institute included a collection of illuminated manuscripts and early printing collected by Mr. Otto Ege of the Cleveland School of Art on various trips abroad from 1911 to 1928, through fourteen countries, and a showing of modern American decorative arts from the Art Center of New York.

Among the illuminated manuscripts was a Book of Hours executed by the Benedictine order of monks in France about 1435 A. D.; leaves from the Cathedral Choir Books of Spain and Italy; leaves from a XIIIth century Bible; a Persian and Arabic Interlinear Koran, as well as manuscripts from the humanistic period. The printed books and leaves were all from the second half of the XVth century. One of the finest books in the exhibit was made by Sweynheim and Pannartz, Subiaco, 1469. Another is by Jensen and there are several leaves by Anthony Koberger.

The exhibit circulated by the Art Center consisted of four complete rooms with their decorations and furnishings, all the work of American manufacturers. This is the second ex-

hibition of the kind sent out by the Art Center and it seems in many ways an improvement on the first.

Two exhibitions continued from March were the showing of Hungarian Arts and Crafts and that of the Ohio Watercolor Society. The first was a combination of old world needlework, pottery and other folk arts of Magyar origin with paintings executed in this country and abroad by a Hungarian artist, Sandor Vago.

The exhibition of the Ohio Watercolor Society was the fifth sent out on circuit by the Society and differs little from former showings.

The annual exhibition of work by Akron artists will be held in the galleries of the Institute from May 25th to June 15th. This showing has a wide range of purpose and medium and it is hoped that all artists in Akron and vicinity will contribute. Entries must be received at the Institute on or before May 23rd. Further particulars may be had by writing to the Akron Art Institute.

## DAYTON

R. G. Corwin is the new president of the Dayton Art Institute, succeeding Robert Patterson. Members of the Art Institute are fully conversant with the excellent piece of service given by Mr. Patterson, first as acting president in the unexpired term of John G. Lowe and then as president. Probably no other period in the history of the Institute required the business acumen and whole-hearted interest of the president as did the past year when the Art Institute was transferred from its modest headquarters at Monument Avenue and St. Clair Street to the spacious edifice it now occupies.

A collection of about fifty canvases by Gari Melchers, after an extended showing at the Albright Art Gallery in Buffalo, was placed on view in April at the Dayton Art Institute. The exhibition is retrospective in character, covering fifty years of painting by this artist and is the largest collection of his works ever brought together for exhibition.

Other exhibitions on view during April at the Institute were one hundred and twenty-five prints from the First International Exhibit of Lithography and Wood Engravings assembled by the Art Institute of Chicago; a group of paintings by negro artists sponsored by the Harmon Foundation of New York City; the Pynson Printers' collection of about fifty self portrait sketches by artists; and portrait plates, drypoints and etchings by Walter Tittle.

The Dayton Society of Etchers announces that its ninth annual exhibition will be held in the print room of the Art Institute from May 15th to June 15th.

## DETROIT

Several exhibitions were featured at the annual Easter tea of the Arts and Crafts Society; modern metal and fabric furniture designed for sun room, yacht or patio by Donald Desky; a collection from abroad of English and Japanese handicrafts and modern jewelry which has just been shown at the Fogg Museum and at several university and college centers; modern jewelry by Olga Tritt and rare old pieces from her collection; and a special showing of garden and fountain sculpture, on view both in the galleries and in the garden court.

Among the exhibitions current in the galleries is a showing of watercolors by Jean Paul Slusser, his third spring exhibition at the Gordon Galleries, which includes work inspired by both European and American motifs. The opening reception of the Jewish Center Fifth Annual Students' Art Exhibition was held at the Jewish Centers Association on April 23rd. On April 27th, Leon Makielski's exhibition of portraits and paintings opened at the Grosse Pointe Yacht Club. The Gordon Galleries recently showed an exhibition of twenty or more canvases by John J. Inglis, landscapes in the realistic style.

An interesting collection of old Georgian silver and Sheffield plate was placed on view in the Hudson Antique Galleries on April 28th. The collection was assembled recently by John Kolle in England and on the continent and includes table service, silver trays, tea sets, desk sets, champagne coolers, candle sticks, center pieces and other objects by well known designers of the period.

## DENVER

An exhibition of drawings by famous painters, now on view at the Denver Art Museum, is shown through the courtesy of Arnold Seligmann, Rey and Company of New York. Included are many examples by artists of the Italian, Flemish, Dutch, French and English schools, among them Veronese, Caravaggio, Tiepolo, Andrea del Sarto, Canaletto, Van Ostade, Ruysdael, Van Dyck, Claude Lorrain and Boucher.

Another current exhibition at the Museum is shown through the courtesy of a New York Gallery. From Frederick Keppel and Company comes the collection of etchings by Auguste Lepere.

In the front rooms of the Museum is the group of landscapes by Marques E. Reitzel, his first showing in Denver.

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May 7, 8, 9—Collection of old prints, mostly Currier and Ives, the property of Fred Wellington Ayer.

May 9, 10—Collection of historic Reed family heirlooms and other early American furniture, Stiegel and Sandwich glass, etc., by order of Warren Weston Creamer.

Wallace A. Day Galleries  
16 East 60th Street  
April 30, May 1, 2, 3—Miscellaneous sale.  
May 7, 8, 9, 10—Old French furniture.

Elliott A. Haasman Gallery  
146-148 East 56th Street  
May 8, 9, 10—Spanish art collection, the property of Mme. Francisca Reys, including XVth and XVIth century vel-

vets, brocades, silk damasks, wrought iron lanterns, XVth and XVIth century tables and chairs, an Apaljar rug dated 1766, objects of art, etc.

Plaza Art Galleries  
9-13 East 59th Street

May 2—Jewelry from the estate of Emille Bonet by order of Mme. C. V. Bazinet and Bankers Trust Company. Also the estate of Claude M. Kyle with additions and a collection of English silver and Sheffield plate.

May 7, 8, 9, 10—Collection of antique French, Italian and Spanish furniture, furnishings and tapestries and items from the estate of Rita Lydig and the estate of Claude M. Kyle, with additions, also a library of standard works.

Silo Galleries  
40 East 45th Street

May 1, 2, 3—Early English furniture, Sheffield plate and miscellaneous furnishings.

May 8, 9, 10—General household furnishings.

## LOS ANGELES

The Eleventh Annual Spring Exhibition of Painters and Sculptors recently closed in the galleries of the Los Angeles Museum. The jury, composed of Edward Bruce, Charles Reiffel, William Ritschel and Mr. Scarpitta, awarded first honorable mention to "The Harbor," by Paul Starrett; second to "Portrait of Mrs. George J. Dalton" by Elizabeth Baskerville, and third to "Montmartre" by Haldane Douglass. Twenty invited pictures from artists in the East were interspersed through the showing.

Also at the Los Angeles Museum, in the watercolor room, were about forty-five pictures by Phil Dyke and Hardy Gramatky comprising a variety of subjects from freight cars to wharves and old houses.

Other recent exhibitions in Los Angeles include small pictures by Conrad Buff at Zeitlin's bookstore; etchings by Edith Derry Willson at the Braxton Gallery; batiks by Russell John Hider at the Writers' Club; etchings by George Elbert Burr at the galleries of Cannell and Chaffin; the Brainard Lemon collection of silver, shown in the Junior League clubrooms in the Town House, and paintings by members of the California Art Club at the Public Library.

The Mrs. Leafy Sloan-Orcutt prize of \$50 for the best picture in the California Water Color Society's exhibition at the Ebell Club was given to Millard Sheets for his picture of "Fisherman of Cartagena." The jury was composed of Carl Oscar Borg, Hansen Puthuff and Max Wiczorek. Honorable mentions were awarded Theodore Modra and Herbert Jepson.

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## FOREIGN AUCTION CALENDAR

## BERLIN

May 4—Furniture, objects of decorative art, books.

Rudolph Lepke

May 13—Paintings by modern masters.

Boerner-Graupe

May 12—Old master drawings from a Vienna collection.

May 12—Paintings, miniatures and sculpture from a Vienna collection.

International Kunstauktionshaus

May 12—Antiquities, paintings.  
May 27—The collection of Lene Schneder-Reiner.

## LEIPZIG

C. & G. Boerner

May 5, 6—The Ehlers and Gaa collection of old master drawings.

May 7, 9—Duplicates from the print collection of the Eremitage.

## COLOGNE

Math. Lempertz

May 13—Paintings by modern masters.

## MUNICH

Hugo Helbing

May 8—Paintings of the XIXth and XXth centuries.

May 27—The estate of R. Selgsohn.

May 28—Antiquities, paintings

## LONDON

Christie's

May 6—Porcelains.

May 7—Old English silver.

May 8—French furniture.

May 9—The Carrington Heirloom Pictures.

Sotheby's

May 6—Colored coaching and sporting prints.

May 14—Valuable pictures by old masters of the Italian, Dutch, English and German schools.

## PASADENA

During April the Kievits Galleries showed an exhibition of paintings by Evelyn Nunn Miller done in the Holy Land, Japan and the California Sierras. Copies from historical photographs of the California Missions and original photographs of them by Ralph J. Wyatt were on view at the Pasadena Art Institute. The Pasadena Society of Artists also exhibited at the Institute during April as did also Clara G. Force.

## ROCHESTER

The private view of the following exhibitions was held at the Rochester Memorial Art Gallery on April 24th: recent paintings by Isabelle Hollister Tuttle; small sculptures in wood by Alec Miller; Scandinavian arts, comprising Swedish glass, Norwegian textiles and Danish pottery, silver and pewter; British and American etchings; and miniatures from the XVIth to the XIXth centuries.

## PARIS

Georges Petit Galleries

May 16 to 19—The Marquis de Baye's collection.

May 22 and 23—Pictures, works of art, tapestries.

May 26 and 27—Furniture and tapestries.

June 2—Oriental works of art, making up the collection of the late M. Jacques Doucet.

Hotel Drouot

May 7 to 9—Library of the late M. Rahir, a well-known book seller.

May 9 and 10—A collection of 18th-century prints.

May 15—A collection of pictures, including canvases by Degas and Renoir.

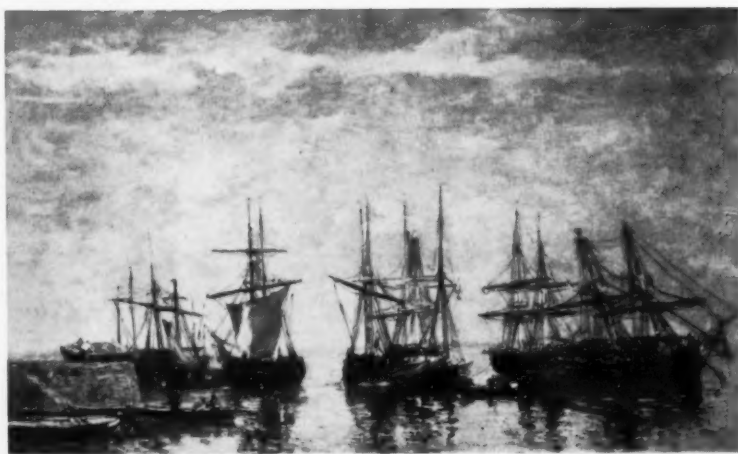
May 23—A collection of ancient drawings.

June 17 to 21—Sauphar collection, Oriental, Renaissance and antique works of art.

## VIENNA

Cassirer-Gluckselig

June 11-13—Part I of the Figdor collection.

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**Allied Artists of America, Fine Arts Galleries, 215 West 57th St.**—Seventh Annual Exhibition of the Allied Artists of America, to May 4th.

**American Art Association, Anderson Galleries, Inc., 30 East 57th St.**—Annual exhibition of the Salons of America, to May 4th.

**"An American Place," 509 Madison Ave.**—By request a special exhibition of paintings by Charles Demuth, Arthur G. Dove, Marsden Hartley, John Marin and Georgia O'Keeffe, during May.

**The American Women's Association Club-house, 353 West 57th Street**—Open art show of paintings, sculpture, etchings and drawings, May 10th to 31st.

**Arden Gallery, 460 Park Ave.**—Seventh annual exhibition of the New York chapter of the American Society of Landscape Architects, garden sculpture, garden furniture, animal pottery by Wharton Esherick, carved furniture by Carrol French, rugs, ceramics by Varnum Poor, through the spring.

**Argent Galleries, 42 West 57th St.**—Exhibition of work of members of the National Association of Women Painters and Sculptors, May 1st to 30th.

**Art Center, 65 East 56th St.**—Paintings by Marion Gray Traver and by Giles Franklin, textile designs shown by the Art Alliance of America and paintings by Frances E. O'Brien, to April 26th. Ninth Annual Exhibition of Advertising Art, shown by the Art Directors Club, May 3rd to 31st. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

**Babeok Art Galleries, 5 East 57th St.**—Exhibition of watercolors by Captain Vivian Guy, to May 3rd. American paintings, watercolors and etchings.

**Balzac Galleries, 102 East 57th St.**—Exhibition of paintings by Max Band, May 3rd to 17th.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—National Junior League exhibit, to May 4th. New York as seen by the Etcher, May 5th to 26th.

**Belmont Galleries, 576 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVth, XVIIth and XVIIIth century English school.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objects d'art, now current.

**Brunner Gallery, 27 East 57th St.**—Exhibition of paintings by Rouault, to May 3rd. Works of art.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Currier and Ives prints, through May.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chalt, 600 Madison Ave.**—Exhibition of the Quaritch Wales collection of Khmer sculpture.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of thirty French painters and etchers of 1930, to May 10th.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—A group of American paintings, through May.

**De Hauke Galleries, 3 East 51st St.**—Exhibition of watercolors and drawings by Marquet, through May.

**Delphic Studios, 9 East 57th St.**—Exhibition of drawings, watercolors and lithographs by Orozco, Benton, Robinson, Maroto and Merida, through May.

**Herbert J. Devine, 42 East 57th St.**—Exhibition of the Sung-Lin Collection of Chinese and Scythian Art, through May.

**Downtown Gallery, 113 West 13th St.**—Paintings, sculptures and prints by leading contemporary American artists, to May 10th. Exhibition of paintings and sculpture by 21 contemporary American artists in the Daylight Gallery, to May 10. Exhibition of 1930 paintings from Africa and Europe, by Pop Hart, May 10th to 30th.

**A. S. Drey, 650 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Paintings by Konrad Cramer and Adolf Gottlieb, winners of our 1929 summer competition, through May.

**Durand-Ruel Galleries, 12 East 57th St.**—Summer exhibition of French paintings.

**Ehrlich Galleries, 36 East 57th St.**—Exhibition of six important English portraits and a painting by Zoffany, to May 10th.

**Ferargil Galleries, 37 East 57th St.**—Spring exhibition of garden sculpture. Paintings by Guyrah Newkirk, and pencil portraits by Rebecca Lindon Taylor, to May 10th.

**The Fifteen Gallery, 37 West 57th St.**—Watercolors by Armand Wagny, to May 3rd. General exhibition of work of members and guests, to May 10th.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Special exhibition of sculpture for house, garden and grounds, through May. Portraits and figure paintings by E. Pascual Monturiol and decorative sculpture by Jane Davenport, to May 10th. Paintings and pastels by Everett Shinn, through May.

**G. R. D. Studio, 58 West 55th St.**—Exhibition of paintings by fourteen American artists, "Twenty-Three Show," to May 3rd.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.**—Exhibition of paintings by American artists with a special group by Anthony Thieme.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Paintings by Theresa Bernstein, through May 3rd. Prix de Rome exhibition and annual awards, May 5th to 10th.

**Hackett Galleries, 9 East 57th St.**—Exhibition of paintings by Dietz Edzard, through May 10th.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of early American sporting prints and new etchings by Marguerite Kirmse, through May.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Contemporary American art.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIIth century artists and other old masters.

**Kennedy Galleries, 785 Fifth Ave.**—Special exhibition of fine and rare old English sporting prints, through May.

**Keppel Galleries, 16 East 57th St.**—Exhibition of etchings and dry points by Cadwallader Washburn, to May 15th.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Exhibition of etchings, lithographs and drawings by Albert Sterner, to May 3rd. American etchers.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Primitive negro art.

**Knoedler Galleries, 14 East 57th St.**—Exhibition of engraved portraits of fifty persons of importance, XVIth through the XIXth century, May 6th to 31st.

**Kraushaar Galleries, 680 Fifth Ave.**—Etchings by Legros and Bauer.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Gallery, 29 West 56th St.**—Exhibition of hand built pottery by Leon Volkmar and special table arrangements, to May 15th.

**Macbeth Gallery, 15 East 57th St.**—Exhibition of a group of paintings reviewing the season's exhibitions at the Macbeth Gallery, through May and June.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of etchings by contemporary artists.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Exhibition of the H. O. Havemeyer collection, through November 2nd. Loan exhibition of Japanese peasant art. European and American samplers of the XVIIth through the XIXth century, etchings by the Tiepolo family, prints (selected masterpieces) and prints by Winslow Homer continued.

**Milch Galleries, 108 West 57th St.**—Exhibition of selected paintings by American artists including a group by Childe Hassam, during May.

**Montross Gallery, 785 Fifth Avenue.**—Exhibition of paintings by Russell Cheney, May 5th to 17th.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Watercolors by John Alger, to May 12th.

**Museum of Modern Art, 730 Fifth Ave.**—Exhibition of early Burchfields and paintings by painters under thirty-five, to April 26th. Paintings by Homer, Ryder and Eakins, opening May 8th.

**Museum of Natural History, 77th Street and Central Park West.**—Exhibition of creative design, Henriette Reiss method, under the auspices of the School Art League of New York City, to May 17th.

**National Academy of Design, 215 West 57th St.**—Annual members exhibition.

**National Arts Club, 15 Gramercy Park.**—Members' Annual Exhibition of small paintings, through the summer.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of recent work of Hilaire Hiler, to May 10th. Mixed show of European and American moderns, through the summer.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newhouse Galleries, 11 East 57th St.**—Decorative portraits and landscapes of the XVIIIth century.

**Arthur U. Newton, 665 Fifth Ave.**—Exhibition of original illuminated maps by Ernest Clegg, to May 3rd.

**O'Hana and O'Hana, Inc., 148 East 50th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Seventh exhibition, selected by William Zorach, to May 15th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Pearson Gallery of Sculpture, 545 Fifth Ave.**—Antique and modern bronzes.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits of famous persons by well known sculptors.

**The Potter's Shop, 755 Madison Ave.**—Exhibition of porch decorations and woodcuts by William Muir, to May 14th.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of paintings by old masters and modern French and American artists.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Art Center, Riverside Drive at 103rd St.**—Exhibition of work of students of the Master Institute of Roerich Museum, May 3rd to 17th.

**Rosenbach Galleries, 15 East 51st St.**—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 650 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Marie Sterner Galleries, 11 East 57th St.**—Exhibition of watercolors by John Kellogg Woodruff, to May 9th. Paintings by Menkes and twenty watercolors by Leon Carroll, May 10th to 24th.

**Teachers' College, Columbia University.**—Exhibition of paintings and lithographs by Doris Rosenthal, Room 435, Macy Hall, to May 10th.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of furniture, paneled rooms, porcelain, silver, sporting prints and needlework.

**Weyhe Gallery, 794 Lexington Ave.**—Drawings and lithographs by William Littlefield and sculpture by Harold Cash, to May 15th.

**Wildenstein Galleries, 647 Fifth Ave.**—Old and modern French masters.

**Women's Organization of Central Synagogue, 35 East 62nd St.**—Peace Poster Exhibition.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 624 Fifth Ave.**—Exhibition of XVIIIth century English portraits, through May 17th.

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## BOSTON

The fascination of the Mojave Desert and the barren stretches of country through Arizona and the Colorado basin has been revealed by the etchings and drypoints of George E. Burr, one of America's foremost etchers. A group of fifty-nine of his prints, most of them from the desert series which represents his best work, have just been given to the Museum of Fine Arts by George Peabody Gardner. George E. Burr's work is of international note, examples being found in the British Museum, the Luxembourg, the Bibliotheque Nationale and in other important European as well as American collections.

In harmony with his subject, Mr. Burr has been able to catch the stark asceticism and the immensity of distance characteristic of the desert. One of the most successful of his drypoints is entitled "Whirlwinds on the Mojave Desert." Anyone who has lived or traveled extensively in these regions knows the dancing devils of the sands, and this print is impressive in the solitude and desolation it conveys. Another desert phenomenon interpreted by Mr. Burr with equal skill is the mirage, a subject most difficult to express in black and white because of its elusive quality.

Watercolors of game birds, by J. D. Knap, placed on view at the galleries of Doll and Richards on April 30th, will remain there through the 13th of May.

## CINCINNATI

An interesting recent acquisition of the Cincinnati Museum is an engraved glass called "The Queen of Sheba" designed by Vally Wieselthier and produced by J. and J. Lobmeyr of Vienna. It is on view in the ceramics gallery of the Museum.

Until May 11th the Museum is showing the fifth annual spring exhibition of the Print and Drawing Circle. Illuminated manuscripts from the XIth and XVIth centuries, lent by the Hebrew Union College Library, are also shown. An ivory tankard of rare workmanship, loaned for exhibition at the Museum by A. Brooking Davis, was carved about 1625, probably in North Italy by royal command.

During the month just passed a number of exhibitions of prints were held in Cincinnati, among them the fifth annual exhibition of the Print and Drawing Circle at the Museum; the work of Frank W. Benson at the Clason Galleries and etchings and drypoints by Philip Kappel at the Traxel Art Galleries.

Other exhibitions in the galleries included French paintings by Abel G. Warshawsky on the mezzanine floor of the Hotel Gibson; paintings by Joseph Cummings Chase at the Art Center; members' work at the Three Arts Club and the exhibition of the Jewish Art Club at the Bureau of Jewish Education.

## HARTFORD

The "Night Scene with Figures," lately acquired by the Wadsworth Atheneum, is an excellent example of Salvator Rosa's work. The figures have more importance than is usually the case in his landscapes and battle scenes but they are made one with the background in Romantic style. The painting is brilliant and nervous, the color limited in scope but rich and pleasant, and the composition simple though dramatic.

The twentieth exhibition of paintings and sculpture by the Connecticut Academy of Fine Arts was recently held in Morgan Galleries IV, V and VI. No small canvases were included in this showing of 187 paintings and sculpture. The Atheneum Prize went to "Morning, Eastport, Maine," by Anthony Thieme, and other prize winners were Albertus E. Jones, Dorothy B. Jones, James G. McManus and J. M. Glonfriddo. Among the eighteen designs for a seal included in the showing was that of Frederick O. Klakring of Hartford, who received the award.

A rearrangement has been made of the Morgan collection of gilt metal objects and carved ivories which have been shown temporarily in the Lecture Room. They are now placed in the newly decorated room formerly occupied by the American Indian stone implements. The English salt glaze and the Venetian glass have been re-

moved from Morgan Gallery III and are now in the newly decorated gallery. The majollicas in the upright cases have replaced the glass and salt glaze thus freeing the center of Gallery III. In Morgan Gallery I a similar change has been made by using one of the wall cases and a desk case for

the antique glass, formerly in the tall center cases.

The private view of the exhibition of Modern Mexican Art was held in the Green Gallery of the Morgan Memorial on Monday, April 21st. The exhibition was opened to the public on the following day.

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